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TV World

international business magazine for television and video

February 1988

Merchandising and TV

Will barter business cross the Atlantic?

TF1's year of success

Murdoch and the EBU team up on sport

NATPE '88

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de la serie

AMORES DIFICILES

de

GABRIEL GARCIA MARQUEZ

Fábula de la bella palomera

Un film de RUY GUERRA

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"Milagro en Roma." Lisandro Duque (**Colombia**)

"Cartas del parque." Tomás G. Alea (**Cuba**)

"Un domingo feliz." Olegario Barrera (**Venezuela**)

"El verano de la señora Forbes." J.H. Hermosillo (**México**)

"Yo soy el que tú buscas." Jaime Chavarri (**España**)

Una coproducción de:
Televisión Española, S.A. - Internacional Network Group, S.A.

Con el auspicio de la
Fundación del Nuevo Cine Latinoamericano

Distribuidores:
RTVE Subdirección de Comercialización. Saturno, 10.
Telex: 22053 Proex-E. Telf.: 715 47 19. Fax: 7157787. 28023 Madrid
ING, S.A. Hermano Gárate, 8, 7-A.
Telfs.: 270 04 61/279 93 38. Telex: 45452 Alfi-E. 28020 Madrid

TV World

Published by
Alain-Charles Publishing Ltd.
Co-Publishers
Derek C. Fordham and
Geoffrey A. R. Sweatman
Managing Editor
Alison Homewood
Assistant Editor
Diana Hill
Senior Correspondent
Ross Welford
Production Assistant
Carol Payne
Editorial Director
Derek Fordham
Advertising Manager
Sarah Horner
Sales Executive
Lydia Fairfield
Circulation Manager
Marguerite Hegley

Correspondents
Hollywood – Peter Broderick
New York – Arnold J. Friedman
Amsterdam – Bill Third
Athens – Lucia Rikaki
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Buenos Aires – Alfredo Pucciano
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Toronto – Daphne Lavers
Warsaw – Bogdan Slowikowski

Editorial and Sales Office:
27 Wilfred Street, London SW1E 6PR, England
Telephone: 01-834 7676
Telex: 297165 (Answerback ACP-LTD G)

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CONTROLLED CIRCULATION PAID AT NEW YORK, N.Y. USPS No. 762-610. Second class postage paid at Rahway N.J. and at additional mailing offices. Post Master send address corrections to *TV World* c/o Mercury Airfreight International Ltd. Inc., 10B Englehard Avenue JNJ 07001.

OVERSEAS SALES OFFICE
In USA call toll-free:
1-800 255 0987

Japan: Haruki Hirayama, E.M.S. Inc, Sagami Building, 2-21 Shinjuku 4-chome, Shinjuku-Ku, Tokyo 160, Japan. Tel: (03) 350-5666.

TV World is published for personnel in executive and management positions in TV broadcasting and video production and distribution companies, governmental organisations and educational institutions concerned with TV and video.

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SUBSCRIPTION RATES – ONE YEAR

Australia	Aus $80.00	Netherlands	G130.00
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Italy	Lr 63,000.00	Airmail	US$110.00
Japan	Yen 9,500.00		

All other countries US$50.00 Surface Mail
US$100.00 Airmail

TV World, ISSN 0142-7466, is published ten times a year

Typesetting and origination by Digital Typesetting, London EC1
Printed by Chase Web Offset St. Austell and London

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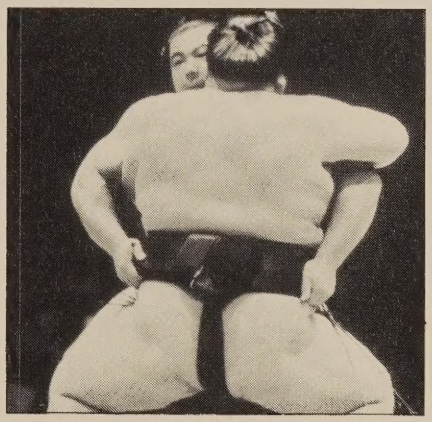

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Annual subscription rates

Australia	Aus$80	Switzerland	SF100
Airmail	Aus$160	France	F.F. 360
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Cover: From Fox Lorber Associates' US Pro-ski Tour

THE Editor's LETTER

With scarcely time to draw breath, the international television industry has forsaken the highrise highlife of Monte Carlo for the virgin territory (as far as NATPE is concerned) of the George R. Brown Convention Centre in Houston, Texas.

The international interest in NATPE this year seems to be stronger, with many non-Americans sensing a new recognition within the US that not only might cooperation with the rest of the world be such a bad idea after all, it is becoming financially crucial. Monte Carlo itself drove home the point; the main story of the event was the fact that what US production and distribution companies are able to supply at the moment is not necessarily all that the rest of the world is wanting. Back home, the high-cost, high-risk factor involved in deficit-financing hour-long action-adventure series which have no guarantee of success on the networks and are not currently flavour of the month in syndication has led to a dearth internationally of new examples of the genre which has traditionally been the US's most popular export.

If European broadcasters want them, they may find the only way to get them is to participate in the financing and production early on. In our continual efforts to serve the industry, TV World has surveyed the scene and come up with some new powerful potential partners in the US station groups (see page 24).

Meanwhile, our annual look at France throws up the country as currently one of the industry's most fascinating — and certainly very lucrative for the US, as format versions of American gameshows and sitcoms flood the airwaves. It is also the European country leading the way in sponsorship and barter deals, although many of them are being done sous la table as it were. And while the united breath of the French industry may be on hold until after the May elections with dire promises of drastic reshuffles whoever wins, the twin triumph of TF1 and Canal Plus cannot go unhailed as TF1 climbs unexorably towards a 50 percent share and Canal Plus towards its three millionth subscriber.

Finally, the first part of TV World's Very Useful Handbook has met with an overwhelmingly positive reception. As we will be updating the book at intervals, please keep us abreast of any changes. And may I take this opportunity to apologise to the Finns, whom printing gremlins endowed with a new national language, and to HTV and S4C who didn't appear at all.

Alison Hollywood

New company down under comes up with the offers

ADELAIDE: A new financing and distribution company which hopes to set up links with UK independent producers has been set up by the man who put the South Australian Film Commission on the map, Jim Henry.

Partnering Henry in the venture — called Australian World Entertainment — is John Lamb, managing director of Southern Television Corporation NWS 9 Adelaide.

AWE intends to get involved in all aspects of making programmes except the actual production, and its emphasis will be on gameshows, sitcoms and quality fiction. Programmes in the pipeline include *The Inheritance*, a glamorous thriller set in the wine-growing region of South Australia, and *A Piece of Cake*, set around the Battle of Britain.

It was this latter project which gave Henry the idea of working particularly with UK independents. "An indie producer, Andrew Holmes, had the rights to the property, and I pre-sold it to the Seven Network in Australia. Now LWT and Mobil Oil are also funding it, and Linda Agran has been brought in to produced it," explained Henry at Monte Carlo. "I realised that there were probably other UK projects out there in need of pre-sale money, which we could help with. I want to set up a genuine two-way street."

Henry compared the UK scene to the Australian industry 10 years ago when massive tax incentives gave birth to an active independent production industry. "The UK government's introduction of the 25 percent quota should have the same effect." However he emphasised that AWE is not interested in philanthropy. "We are not going to shape unknown talent. We'll be working with talented people who have a track record."

Projects don't necessarily have to have Australian content for Henry to consider the possibility of a pre-sale to an Australian network — "I want to avoid at all costs the obvious co-production hybrid" — and he said that regardless of Lamb's connection with the Nine Network, AWE will be working with all the Australian broadcasters. Ex RKO man Bill Gilbert is likely to be the London link with the new company.

Although each deal will be worked out separately, Henry said that the likely offer to would-be co-venturers would be that AWE retain Australian, New Zealand and possibly Asian rights, "although obviously if we invest money we'll expect a return on that."

In brief

YAOUDE: Cameroon's national televisions production centre was inaugurated at the end of January by the country's president Paul Biya. This puts Cameroon in the small circle of African nations with a genuine colour TV network. The centre cost CFA 83 million (US$300 million) over 55 percent of which as financed by the Cameroonian government. Cameroon TV has 32 broadcasting centres in the country, 22 of which regularly broadcast programmes, while the other 10 will be connected to the national network before June 1988.

TORONTO: The federal government has decided to review its decision to award the CBC the licence to run an all-news channel on cable, following pressure from conservative backbenchers from the west of Canada. They feel the licence should go to Edmonton-based Allarcom. CBC responded by sending a group of top management to Calgary to explain why its channel would be good for regional broadcasting.

COLUMBIA PICTURES INTERNATIONAL TELEVISION

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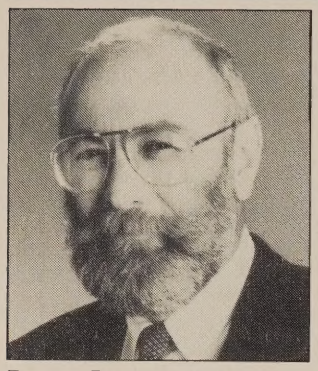
Designing Women
Dinosaucers
Everything's Relative
The Facts of Life
Houston Knights
I Married Dora
Married... With Children
The New Gidget
The New Monkees
The Real Ghostbusters
227
What's Happening Now!!
Who's the Boss?
Women in Prison
The Young and the Restless

Columbia Pictures International Television

PEOPLE



Barney Rosenzweig has been named to the newly-created post of Chairman of **Weintraub Ents.** Group Television Division, as well as a Vice President of Weintraub Entertainment Group and a member of the company's executive committee.

Eric Taub has been promoted to the position of vice president, programming and sales, for **WesternWorld Television.** Formerly vice president, programme development, Taub will continue to direct the company's television programme development, acquisition and coproduction activities, and he will now also oversee WesternWorld Television's domestic syndication business and international programme sales.

Richard Katz has been named Vice President of Business Affairs for GTG (Grant Tinker/Gannett) Entertainment.

Prior to joining **GTG**, Katz was vice president of business affairs, West Coast, for CBS-TV. He has been with the network since 1978. Previous to that he worked as an attorney with the U.S. Copyright Office in Washington, D.C.

Nicholas Bingham has been named President, **Columbia Pictures International** Television. He will oversee all of the Company's international television activities, covering all territories outside of the United States, including Canada, as well as Columbia's overseas cable, satellite and joint venture television interests. Televentures, a joint venture of Tri-Star Pictures, Stephen J. Channel Productions and Witt/Thomas/Harris Productions, will continue to operate independently.

Jack R Crosby has joined the board of directors of Palladium Entertainment Inc.

Crosby was formerly a board director with Orion Pictures during the inception of the company and remained in that capacity for more than three years.

Reuters increases equity in Visnews

LONDON, – Reuters Holdings Plc has reached an agreement with the four broadcasting shareholders of Visnews Limited which will result in its equity holding in Visnews, the world's largest television news agency, increasing to 88.75% from 55%.

The BBC and Reuters will now be the only equity shareholders in Visnews.

This will follow a restructuring of the Company's share capital, under which the Australian Broadcasting Corporation (ABC) and the Canadian Broadcasting Corporation (CBC), subject to obtaining consents under their respective Broadcasting Acts, will convert all their ordinary shares into non-voting redeemable preference shares of Visnews, on a one-for-one basis.

Reuters has paid £1,008,000 in cash for all but one of the new Visnews shares held by the Broadcasting Corporation of New Zealand (BCNZ). The BCNZ's one remaining share is now a non-voting redeemable preference share of Visnews.

The ABC, BCNZ and CBC have 21 year contracts to exchange news with Visnews. An exchange agreement with the BBC runs to the end of the BBC's existing charter in 1996. Each of the four broadcasting shareholders has the right to appoint one non-executive director of Visnews. Reuters has a majority of board votes.

New deals . . . New deals . . .

World Events Productions and **TF-1**, have jointly announced the sale of *Saber Rider And The Star Sheriffs*, World Events' popular juvenile 65-episode strip, to the French outlet. The series will have its premiere in September.

The exclusive merchandising and licensing rights for *Saber Rider* products will be handled for the French market via **4D,** a Paris-based TV distribution organisation headed by Claude Berthier.

The TF-1 agreement marks the 40th international sale of the 30-minute strip, which is currently seen in 65 markets domestically.

Viacom Enterprises has acquired exclusive worldwide off-network television rights to *The Great Escape: The Final Chapter* from **Michael Jaffe Films, Ltd.,** The four-hour, two-part network prime time mini-series is slated to air domestically on **NBC** in the fall of 1988.

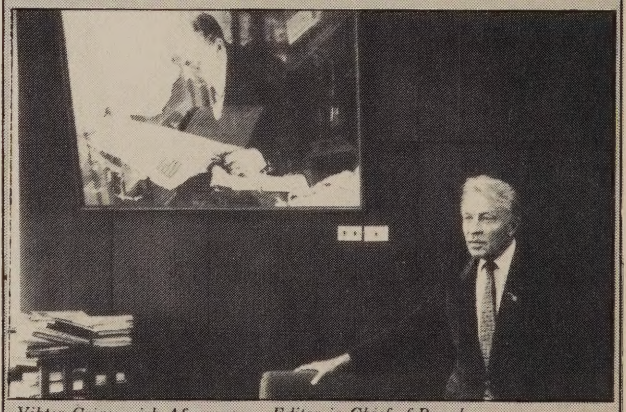
WGBH-TV/Boston has announced that agreement has been reached with **CS Associates** of Mill Valley, California, to represent their *Nova* series of science documentaries in all television markets outside the United States. CS Associates has specialised in providing documentary programming for the international TV marketplace for the last nine years, with particular expertise in the subjects of science, medicine, nature and technology which are covered in the *Nova* series.

Lorimar International has signed a distribution agreement with **New Line Cinema** for international television distribution rights to a package of 14 already-produced New Line feature films.

Under the terms of the agreement, Lorimar International holds distribution rights for these films for all currently unsold territories and all future rights when they become available in all international territories.

The documentary film *Pravda* is one of four **Granada Television** programmes which have been acquired by the US cable network **The Discovery Channel,** it was announced at Monte Carlo.

It already carries a number of Granada documentaries and non-fiction programmes including films in the Disappearing World series, the series *Victorian Values* — recently nominated for an ACE (Award of Cable Excellence) Award — and programmes in the series *This England.*

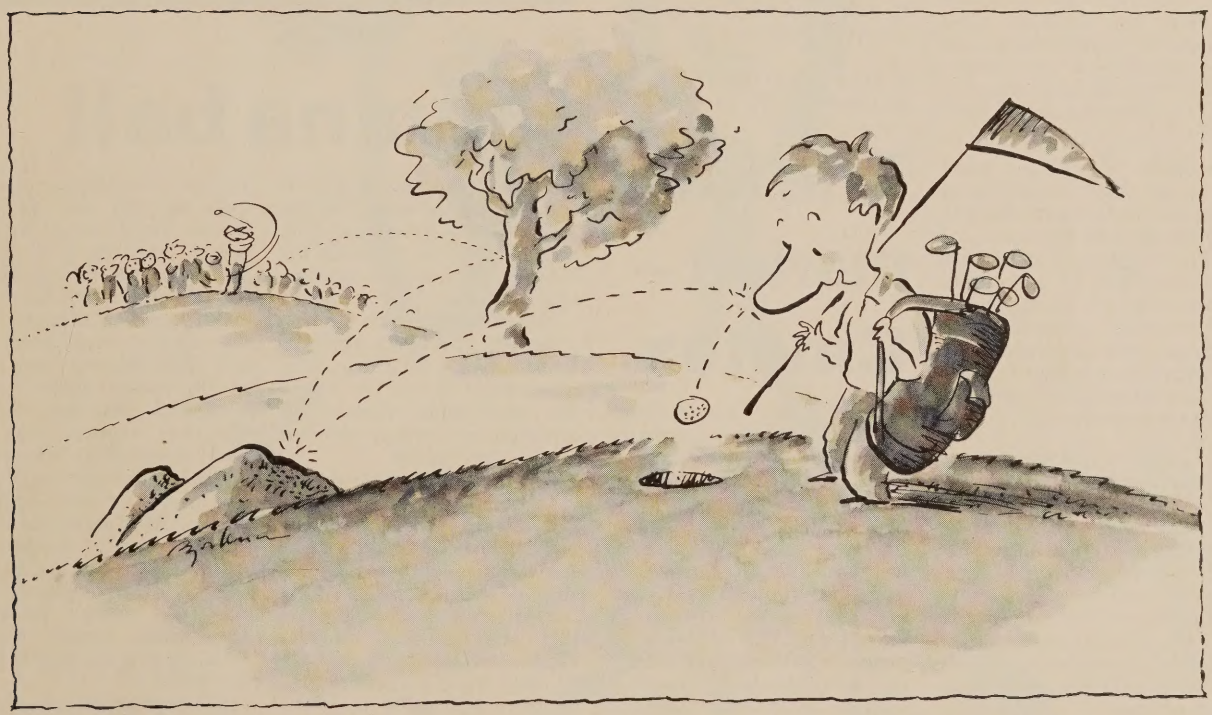


Viktor Grigovevich Afanasyer — Editor in Chief of Pravda

The Children's Channel, Northern Europe's satellite service for children, has signed a distribution deal with NV **Kablenet Rijswijk.**

The Children's Channel began transmitting to 22,000 subscribers in Rijswijk, Holland on February 13. The service joins a group of thematic channels including **Cable Nes Network, Screen Sport** and **Lifestyle** which will be offered to subscribers for a slightly increased monthly fee later in the year.

DON'T MISS THE SHOTS SOME GOLFERS SPEND A LIFETIME TRYING TO MAKE.



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PEOPLE

Jack Kindberg has been promoted to President of **The Culver Studios** (formerly Laird International) from his position as vice president/general manager.

Kindberg, who has been with the studio since 1979, will be in charge of all phases of operations including overseeing its $15 million renovation. The Culver Studios was renamed when GTG (Grant Tinker/Gannett) Entertainment bought the lot in December.

Lainey White has been promoted to the newly created position of director of sales services at **ITC**.

In her new post she will oversee the domestic sales department, liaise with station reps throughout the country and compile all sales statistics for ITC Entertainment's sales force.

Matthew Ody has been appointed Vice President of International Sales for **Reeves Entertainment Group**.

Ody, who joined Reeves from Western World TV, Inc. where he was Director of International Sales and Operations, will be responsible for supervising the international sales efforts for the diversified television production company.

Joe Levinsohn has been named to the newly-created position of senior vice president, international sales for **Republic Pictures Corporation**.

Previously vice president, International sales, Levinsohn will continue to be responsible for all foreign licensing of Republic's extensive catalogue of television, film and home video product.

John Gee has been named Account Executive, Southwestern Division for **Viacom Enterprises**.

In his new position, Mr. Gee will be responsible for syndication sales of Enterprises-distributed product to stations in Viacom's Southwestern Division.

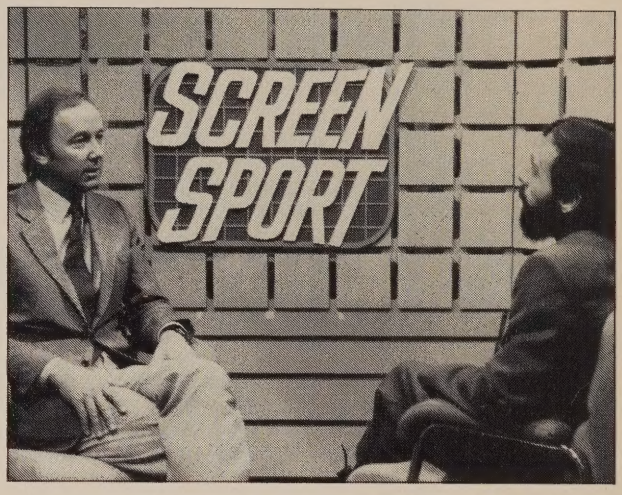
Anne Newcombe has been promoted to Executive Producer of **MTV Europe** and Liz Nealon promoted to Vice-President of International. Nealon will re-join MTV USA.

Eurosport faces legal action

LONDON: WH Smith is taking legal action against the members of the EBU (European Broadcasting Union) who are planning to launch Europort, a satellite TV channel run jointly with Rupert Murdoch's New International.

WH Smith own the majority share in the European sports channel, ScreenSport and it believes the proposed channel is not in line with The Treaty of Rome. It has taken its case to the European Commission with complaints alledging that EBU members are using anti-competitive practices to hold television sporting rights. The EBU are submitting answers to the allegations and have said it will defend any procedures charged aganinst it.

● For feature on the Eurosport channel turn to page 36.



The new market – Cinetex

LAS VEGAS: International buyers and sellers will probably be sharpening their pencils to mark another market in their bulging diaries. Cinetex, to be held in Las Vegas, Nevada, from September 23-30, plans to be the most comprehensive and ambitious international market held so far. Owned by Interface — the largest independent producers of conferences — which has formed this venture with The American Film Institute (AFI), Cinetex has been created for the film, video and television markets. It aims, says Les Levenson, Marketing Representative, to be "an international film and television markeplace with world premieres that will also act as a product and service exposition".

The schedule of events includes educational forums run by the partners. Cinetex is expecting an ambitious 15-20,000 attendance that will be able to "network" with each other across the three categories. When asked by *TV World* if they were setting themselves up as rivals to NATPE Levenson replied, "NATPE is a vertical show — we are bringing three vertical shows under one roof (film, TV and video), a type of horizontal exposition will be created".

Hotels in Las Vegas are already gearing up to be part of the process and Cinetex has pledged a five year committment, backed by the founder of Interface, Sheldon Adelson, and the Governor of Nevada has appointed a 15 member commission to oversee the plans.

Levenson says the company hopes for a 80 percent domestic and 20 percent international attendance.

Havana ball

HAVANA: For the ninth year Cuba hosted the ninth international Latin American Film and TV Festival, marking the close of the autumn markets last December.

MECLA has already become a popular and important base for the Latin American Film market where over two weeks the latest film releases are screened at various cinemas around the capital.

The TV side of the festival, only in its second year and dwarfed in comparison to the film side, now provides the smaller Latin American indepedents with a suitable umbrella to gain greater international attention than the European markets can otherwise offer. And at US $1,000 a stand it also proves to be more affordable than the richer counterpart especially when shared with one or two other companies as was often the case.

The exotic location of Cuba was more than sufficient to attract programme buyers from all over the world — except for America and its general absence is of course, political. Approximately 25 Latin American exhibitors (six up on last year's figure) were situated in a small exhibition hall in the Habana Libre Hotel and buyers were offered mainly films and documentaries for theatrical release that are easily adapted for television.

The large attendance of programme buyers from both the East and West including Spain, Finland, Greece and the UK applauded the quality on offer and as with the London Screenings, the smaller producers were given ample time to screen, giving the buyers greater choice.

The only complaint — made by everybody — was the noise emitting from the screening stands which interrupted the screenings; earplugs on the screening booths are promised for next year.

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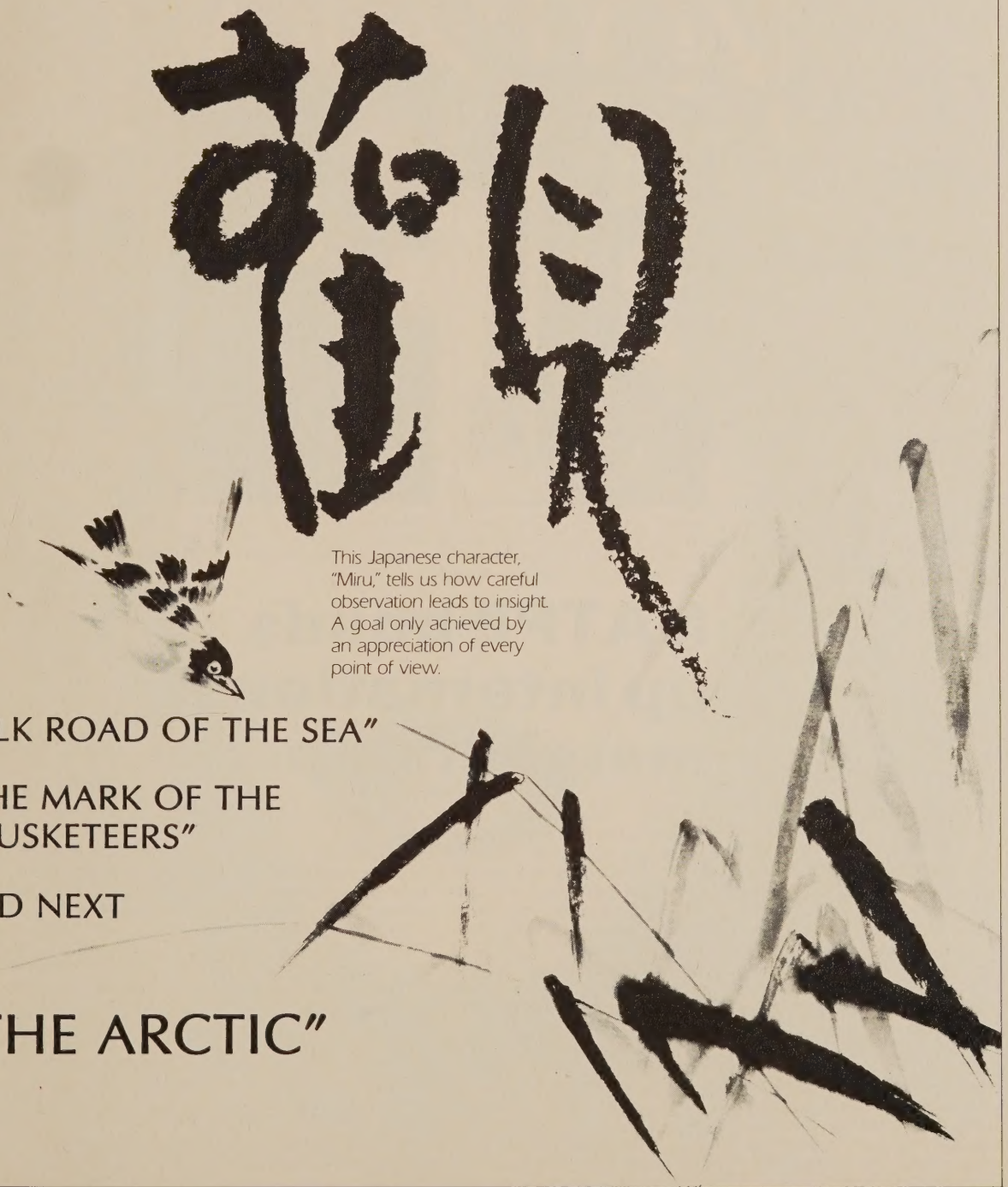


This Japanese character, "Miru," tells us how careful observation leads to insight. A goal only achieved by an appreciation of every point of view.

"SILK ROAD OF THE SEA"

"THE MARK OF THE MUSKETEERS"

AND NEXT

"THE ARCTIC"

Iran to launch satellite

TEHRAN: Iran is planning to launch its own satellite. The PTT minister Mohammad Gharazi has announced that the satellite, called Zohreh, will provide nationwide TV coverage in deprived and remote areas. Designed and built by Iranian engineers, the US$600 million satellite will be launched by the French rocket launcher Ariane at a cost of US$45 million.

• A pan-Arab television service financed by advertising and involving expenditure on programmes of at least US$2.5 billion over the five-year leasing period should begin transmissions early in 1988, according to Ziad Mango, the Jordanian entrepreneur responsible for the scheme.

Development Office Company, the Amman-based holding company last year leased capacity for a renewable five-year period on the two satellites launched for the Arab Sateliite Organisation in 1985.

New bill ruling for NTN

PAPUA NEW GUINEA: The Communications Minister Gabriel Ramoi has warned foreign companies against buying the TV station which is currently up for sale. He said that a foreign owner could not expect to control the station for long.

Up for sale

The current owner is Australian Kevin Parry, who established Papua New Guinea's first television station NTN, has put the station on the market. NTN began operating 12 months ago, but since then another station EM-TV, half owned by Australia's Bond Corporation, has also started broadcasting.

Mass media bill

Ramoi said that under the Mass Media Bill he was proposing to introduce in the April session of parliament, majority foreign ownership of the media in Papua New Guinea would end. He said the government was considering proposals to limit foreign ownership of any media outlet to 17 per cent. He said that the government would expect majority ownership by Papua New Guineans of both stations.

TDM to boost signal

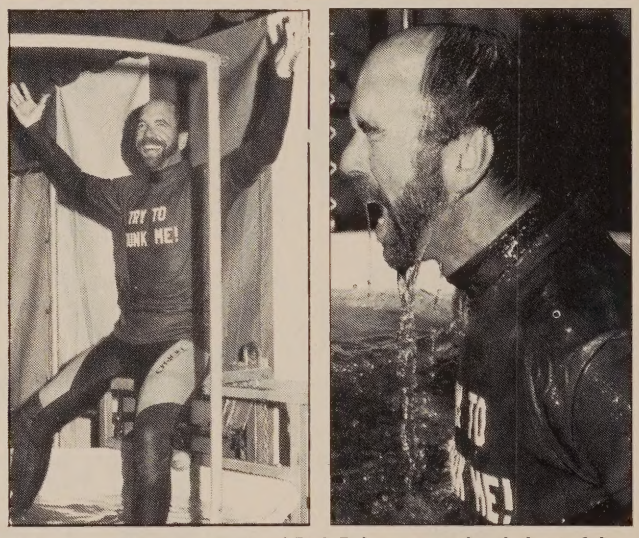
MACAU: Macau is going ahead with its US$3.8 million plan to boost the transmission power of its television station, Teledifusao de Macau (TDM) to 25 times its present capability this year.

This will probably mean further interest from outside parties wishing to purchase the station and the move poses an immediate threat to Hong Kong station HKTVB and ATV, which are subject to restrictions on ratio of commercials to programmes, tobacco advertising etc while TDM is free from such controls.

Ad freedom

The prospects for growth for TDM include an expanded viewership in Hong Kong of about three million and improved reception in the People's Republic of China's Guangdong province (pop: 12 million) and the possible diversion of all the advertising revenue from the tobacco industry in Hong Kong. (Tobacco ads accounted for $11.5 million on Hong Kong Television in 1986).

Furthermore, TDM will be free to air as many commercials as viewers can tolerate. Investment opportunities being opened up by the Macau plans for TDM go beyond advertising outlets for the tobacco industry in the region, as increased programming output will create a new market for studio and production facilities, systems and hardware. □



Before . . . and after . . . Lorimar' Dick Robertson was knocked out of the Office of the President and into a tank of water — but only for a day. The occasion was the Lorimar carnival party, which opened the 1988 INTV convention in Los Angeles in January.

NATPE builds up international membership

NATPE International has become much more aggressive about expanding its international membership and toward this end, appointed its first South American representative. Mauricio Calle, commercial director for RTL, a distribution company he will represent NATPE in Latin and South American Spanish-language countries.

Now based in Santiago, Chile, Calle was previously the Colombian sales representative for Viacom, Beni Noste & Associates and RTL and was Latin American VP and sales rep for MCA in Latin America. He was also a station general manager for Caracol Television.

Until now, Peter Lord in London has been NATPE's only other international rep, serving as European liason.

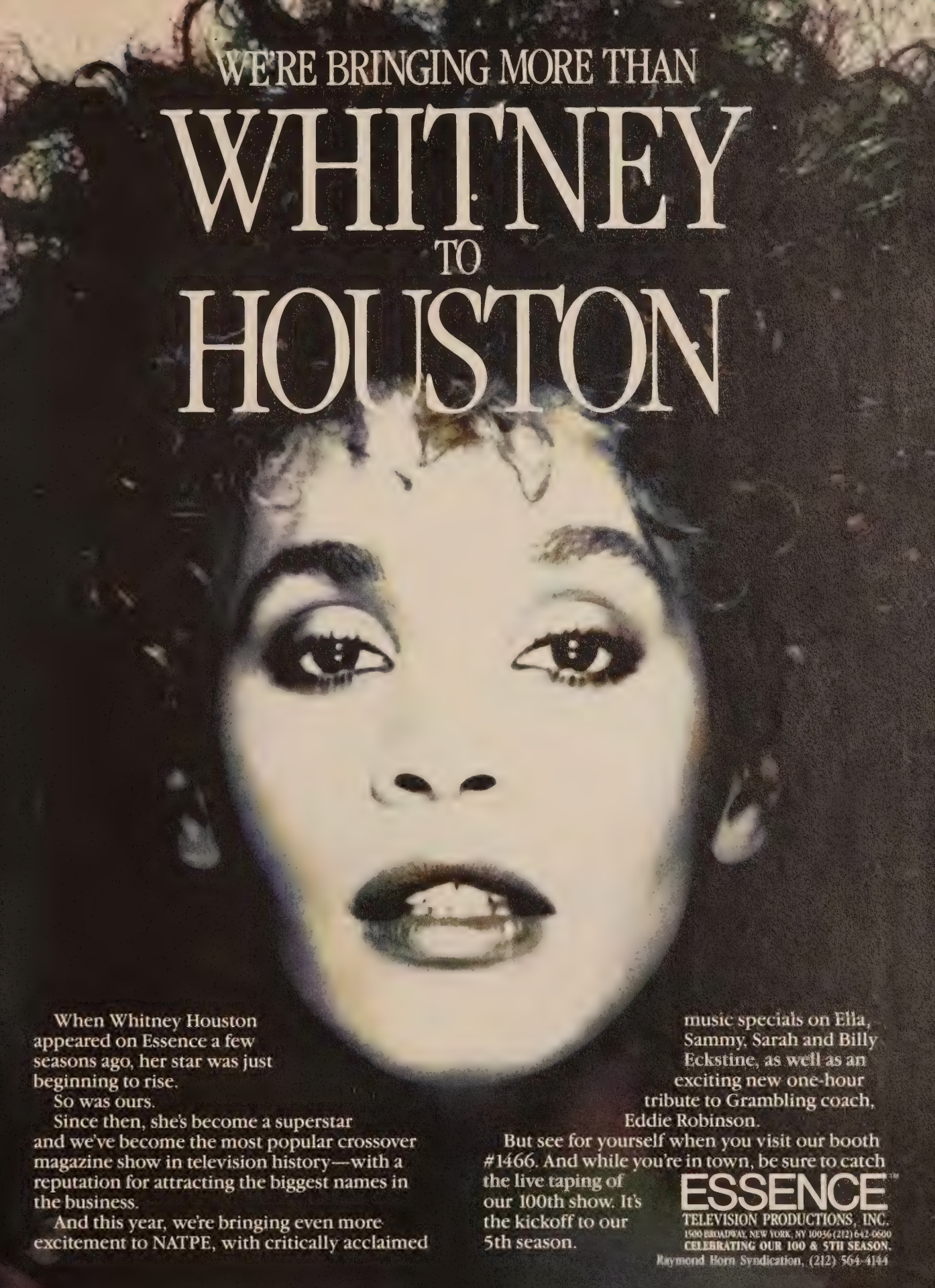
NATPE's executive director Phil Corvo has said the association expects to incorporate Spanish-language workshops into NATPE conferences by 1989.

• The association's Centralised Data Base will be available to members outside the US, according to NATPE international's president, Deb McDermott. She told *TV World* "test" runs are being made now by the association's representatives in Latin America and London and others outside the country. Apparently all that will be needed is a personal computer and a modem and a telephone.

Information in the data base of interest to distributors will include station profiles and ratings statistics. Stations will make use of programme availabilities and movie library listings, which would be input from the distributors.

McDeremott said more specific information would be available at the NATPE office during the annual conference in February.

• More NATPE news on p14



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Consolidating the future

LONDON: After a relatively quiet period following its management buyout from CTL, The Consolidated Group has announced that it will be investing in excess of £30 million (US$50 million) in production, co-production and acquisition of features and TV programming for 1988.

Worldwide plan

This record level of investment from the London-based company — up 150 percent on 1987 — is part of a co-ordinated worldwide plan to further improve the Consolidated Group's standing in the international film and TV marketplace. Since its foundation in London in 1979, Consolidated has built upon its reputation as an independent producer of high quality TV dramas (primarily for BBC and PBS broadcast) to enter successfully the fields of production finance, co-production, acquisition and distribution.

With increased emphasis continuing to be placed upon creating product which has relevance and appeal to both European and US markets, Consolidated is building further upon its "complete service" positioning with increased funding secured from the US financial market.

Consolidated will be using the additional investment to produce high quality TV programmes and to produce, co-produce or acquire commercial product with high profile elements that has mass market appeal on both sides of the Atlantic. Additional finances will also be allocated to the company's distribution arm to capitalise upon its strong relationship with European broadcasters, many of whom have agreed "must buy" contracts for Consolidated product.

Initial emphasis

The cash injection will allow Consolidated to enter into feature film production for the first time, with initial emphasis placed upon modest budget productions.

New productions

The announcement of record investment from Consolidated coincides with the release of details of a restructuring of the Consolidated group of companies. The company's US operation has acquired Washington DC based Rafshoon Communications — with Gerald Rafshoon joining the board of Consolidated as Vice Chairman — and has secured financing from E M Warburg Pincus Co Inc (the New York-based venture bankers who have offices in London and Los Angeles) and Washington merchant bank The Carlyle Group.

Production activities for 1988 include: *Campion,* an eight-hour television series based on the books by famous crime author Margery Allingham;

Michaelangelo, a four hour mini-series currently in development with RAI with Jerry London set to direct;

Nightmare Years a 6½ hour mini-series for HBO and international television based on William L. Shirer's best-selling autobiography. It is a study of the Hitler years in Europe through the eyes and perspective of leading journalist;

The Great Satan a 6-hour mini-series being developed for HBO in association with Zenith productions and to be filmed entirely on European locations. The inside true story about the fall of the Shah of Iran, the rise of Khomeini and the hostage crisis.

Passages to Power (tentative title) a 4-hour mini-series in development with CBS TV. The story follows the power struggle and triumphs of two southern families through three generations, from the 1920's through the civil rights movement and today.

It's set against the poverty and hatred that are each uniquely part of the culture of the American South.

In production

A regular feature of *TV World*. Send details of programmes in, or approaching, production to TV World, 27 Wilfred Street, London SW1E 6PR.

LBS International, a division of LBS Telecommunications, is marketing the upcoming syndicated special, *The Mysteries of the Pyramids . . . Live* for worldwide distribution. The two-hour televent from the Giza Plateau, site of the Great Pyramids, will be broadcast live on April 20, 1988.

The programme will be produced by **Erik C Durschmied Productions** in association with **LBS Entertainment.**

The international telecast will be the first ever to air live from this historic location, and will be domestically broadcast on more than 150 stations covering in excess of 95 percent of US households.

Span Pictures is to produce, in conjunction with **Chrysalis**, a special TV/video programme of 60 minutes to celebrate legendary group Jethro Tull's 20th anniversary.

The programme will be finished for launch in May.

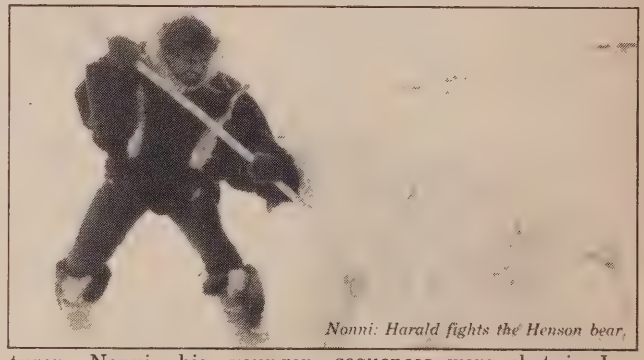
Filming of a new multi-million pound television production of *Maigret* has begun with Richard Harris in the role of the famous French sleuth.

The two-hour whodunnit, jointly produced by **HTV** and **Robert Cooper Entertainments** is being shot on location in the UK and Paris, and abroad the Black Prince liner during a two-week cruise of the Canary Islands and Morocco.

Maigret will be directed by Paul Lunch. The executive producers are Patrick Dromgoole and Johnny Goodman for HTV, and Robert Cooper and Arthur Weingarten for Robert Cooper Entertainments.

Beta/Taurus Group shooting for the six-part miniseries *Nonni*, made in some of the world's most difficult terrain, is now complete.

Taken from Icelandic author Jon Svensson's 13-volume series, the 12-year-old adventurer, Nonni, his younger brother and his widowed mother are pitted against a wicked town merchant. The action includes vicious polar bear (created by **Henson Enterprises** of *The Muppets* fame).



Nonni: Harald fights the Henson bear.

Most on-location work for the miniseries occurred in the challenging, sparse terrain of Iceland. After recreating a 19th-century farm in the isolated countryside, many of the sequences were shot in Iceland's volcanic mountains. Most of the cast and crew lived aboard a chartered ship anchored off the coast nearby. Other tough shooting sequences – with the polar bear – occurred in remote locations in Norway, and the filming of the whales took place near New Foundland.

This paneuropean coproduction is scheduled for release in late 1988.

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Are they ripe for syndication?

OUTSIDE the US, many distributors are building up catalogues which may suit the syndication needs of America station managers. For example, coming to NATPE and exhibiting with children's fare are Australia's MC Stuart and Association who have 132 episodes of *KTV,* 300 of the *Ossie Ostrich Video Show,* and 1,961 episodes of *Townsend's Wonderworld.*

From Canada, Producers Group International is introducing *The Forest Rangers* (104 episodes) in the children's category. In the cookery slot it has 300 editions of the oriental cookery show *Wok with Yan* and Frank Seres Production in Australia is distributing 104 episodes of another Chinese cooking series *The Magic Wok.*

More in the children's category include *Take part* (series of 65) from Thomas Howe Associates in Canada and from Japan, Nippon Animation's product includes *Little Lord Fauntleroy* (50 episodes), and *The Space Sagittarius* with 77 episodes. New Zealand has *Worzel Gummidge* (52 episodes) with South Pacific All Media as the distributors and Tyne Tees in the UK are showing 30 episodes of *Supergran.*

Canada has product in the 'lifestyle' category with Ironstar Communications holding 120 episodes of the information talk show *Contact* and 130 episodes of *Everyday Workout.*

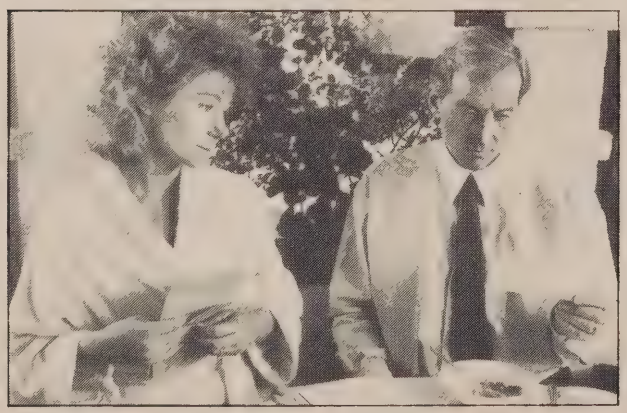
Telenovela's often run over the 100 episodes mark and this year's selection for NATPE from TV Globo (Brazil) are no exception and include 160 episodes of *Derecho de Amar,* 132 of *Mamma Vitoria* and 180 and 174 epsiodes of *Circulo de Fuego* and *Cambalache* respectively.

Also in the international 'shopping basket' for drama is *Marc et Sophie* from Tele Images (France). It's a brand new sitcom with 194 episodes made by the creators of *Maguy,* the French version of *Maude.*

Ahka Films from Switzerland is presenting *Passioni* — 100 episodes and Anglia have the ever-popular *Tales of the Unexpected* with 100 more stories.

Bavaria Film (Germany) has the lengthy 91 episodes of *The Ladies from the Hot Dog Stand* and also from Germany's WDR-International comes the 156- long series *Lindenstrasse.* Comedy can also have long runs suitable for syndication and Vara in Holland are bringing 113 episodes of *Ah* — the family based comedy. London Television Service has 65 editions of the science and technolgy series *Perspective* and on the music front Music Box has four hour-long programmes all incorporating music and youth lifestyles.

Finally, London Films could also have come up with a stripping possibility — the *Best of British* incorporates a series of 31 x 30 minutes of a compilation format of some of the best British films.



Charles Dance stars in one of the 100 episodes of Anglia's Tales of the Unexpected

International impressions

Views from this year's NATPE attendees

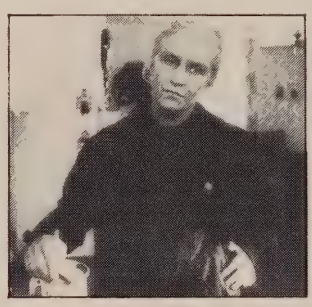
BBC Enterprises

"We have noticed over the last few years that NATPE isn't just a market for American commercial television — with it opening up to cable and PBS it has proved more and more important to BBC Enterprises, we see far more 'international friends' than we have in the past and as we are large suppliers for the syndication market we hope to be placing more titles across the board.

The six person team going to Houston will include John Reynolds, newly appointed head of BBC, North America and Roger Laughton, Director of Co-Productions who will be concentrating on co-production ventures. (85 percent of all BBC co-productions are made with US partners).

Included in our titles are *Eastenders* (130 episodes) — it has been sold to 19 markets already but we're looking for more outlets. Also, *Black Adder* and the *Chinese Detective* which have had cable windows in the US and we're looking for syndication deals. At NATPE you'll only see BBC — produced product because the other major material such as *Fortunes of War* is co-produced and the distribution is already tied up with the partners."

Sue Crawley — Senior Sales Executive



Top right: Black Adder; left: Heimat — "went down well in the US". Bottom: Eastenders — 130 episodes going to NATPE

WDR — International

"This will be my first NATPE although WDR always go. We share the German stand with Bavaria Film, Telepool, Studio Hamburg and ZDF. This year our product includes Edgar Reitz's *The Second Heimat.* The first *Heimat* went down well in the US so we're be looking out for any pre-sale opportunties in Houston as the production won't be completed until 1991. There is certainly a general feeling that NATPE is becoming more international, more open".

Hans Wolfgang Herfurth Head of Programme Sales

RTVE

"This will be our fourth year at NATPE, the third where we have had a stand. It always proves to be a good, positive market for us — especially with the South American buyers. We are taking a lot of product — drama, documentaries and feature films and a 6×55 minutes series *Goya* that has been dubbed into English. NATPE is becoming more important as an international market — more companies from outside the US seem to go every year".

Maria Paz Jamenez — Head of Sales

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TONY DANZA, DAVID McCALLUM
Stars of *Wall of Tyranny*, a moving two-hour story of the love between an East and West Berliner in August 1961.

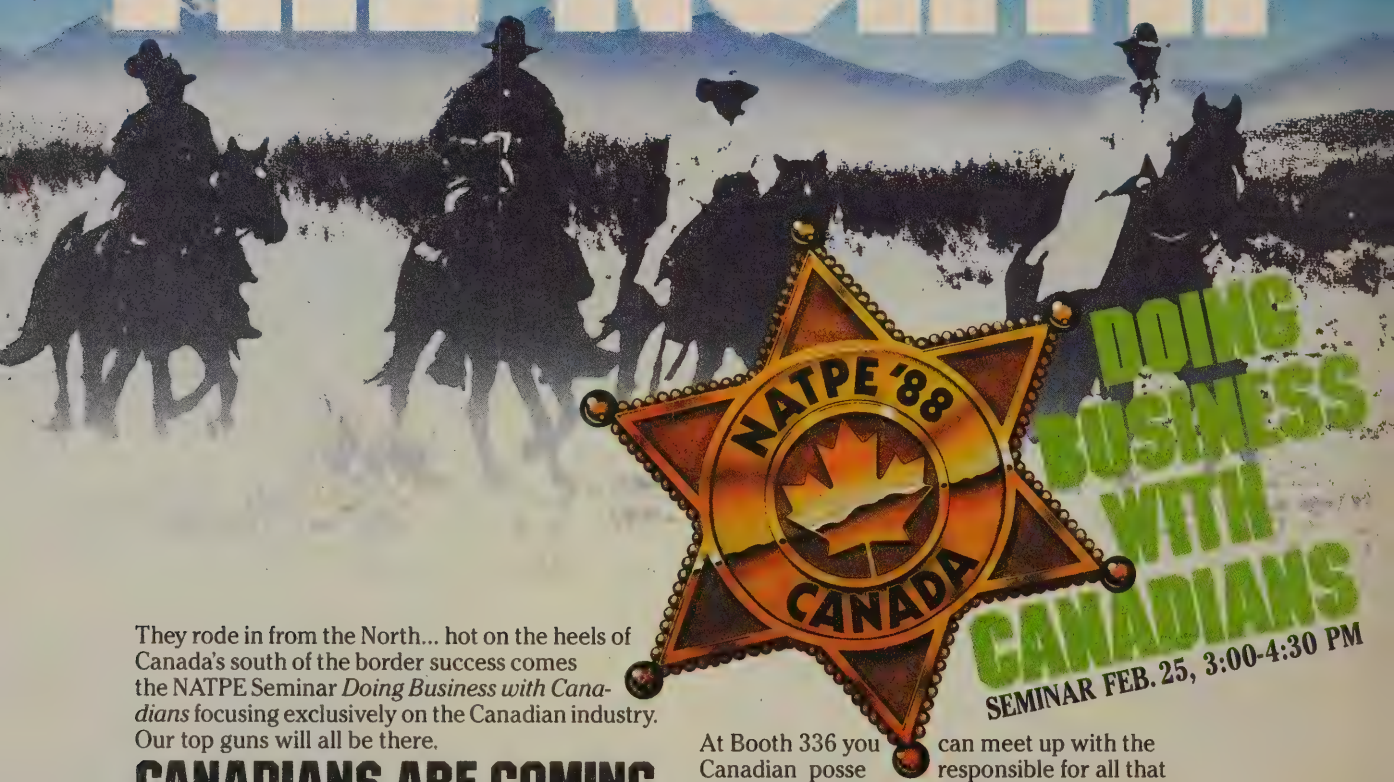
ANTHONY ANDREWS, JANE SEYMOUR
Stars of *The Woman He Loved*, a lavish TV film about the love of the Duke of Windsor for American divorcee Wallis Simpson.

RICHARD HARRIS
Star of *Maigret*, a whodunnit to be shot in Paris, featuring the celebrated French sleuth.

If you would like to hear more about worldwide success HTV-style at NATPE, please contact Patrick Dromgoole or Vincent Nelson.

HTV Limited, 99 Baker Street, London W1M 2AJ.
Telephone: 01-486 0662/4311.

THEY RODE IN FROM THE NORTH



DOING BUSINESS WITH CANADIANS

SEMINAR FEB. 25, 3:00-4:30 PM

They rode in from the North... hot on the heels of Canada's south of the border success comes the NATPE Seminar *Doing Business with Canadians* focusing exclusively on the Canadian industry. Our top guns will all be there.

CANADIANS ARE COMING TO TEXAS TO TALK BUSINESS

Hundreds of hours of Canadian programming are now airing on U.S. Television. Everything from network series like CBS' *Night Heat*, ABC's *Care Bears*, Pay T.V.'s HBO series *The Ray Bradbury Theater* and the Disney Channel's *Danger Bay* to award winning PBS favorites such as *Anne of Green Gables* and *Degrassi Junior High*, and that's not even taking into account the many cable series that are syndication spin offs.

At Booth 336 you can meet up with the Canadian posse responsible for all that great quality programming. Find out for yourself how profitable and exciting Canadian co-ventures and distribution agreements can be.

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The barter butterfly

The evolution of barter syndication in the US has produced a much admired butterfly from a disreputable caterpillar. Other countries contemplating barter marketing can take a few tips from the life and times of time salespersons in an industry worth US $750 million — and counting. Arnold J. Friedman reports

BARTER used to be a dirty word in the US; now it's "almost a billion dollar baby," according to Dan Cosgrove, president of the Advertiser Syndicated Television Association (ASTA), which claims to represent 95 percent of all money spent on barter in 1987 and further claims that amount was about US $750 million last year. Close enough. He predicts US $850 million for 1987-88. Getting closer.

Barter is still a dirty word to some station executives who resist it under the battle cry "No more partners!" Many others have rallied round the flag of the barter revolution for the same reasons that have made other revolutions successful: the promise of free property and shared wealth.

Nothing is free

Advertising agencies and client companies in the US have learned to consider barter syndication as a viable alternative to network marketing, which has grown increasingly expensive and in some ways less efficient.

But there is nothing *free* about barter, which by definition is a way of exchanging goods or services without using money. It is trading and what is traded has value. The word barter probably derives from the Old French *barater* and perhaps from Vulgar Latin *prattere* — both meaning to cheat. So you can see why there is a long history of suspicion attached to the word if not the deed.

The current concept (not the original one) of television barter is generally traced to a marketing innovation by Group W in the early 1970s. When its daily *Mike Douglas Show* started to sag, the Westinghouse division withheld a minute of the hour or hour-and-a-half version of its strip — and sold the time itself.

But the genesis of barter actually occurred in 1970 when the *Lawrence Welk Show* was cancelled by ABC and continued as a first-run barter-syndicated series — winding up with more stations that when it was on the network! And when *Hee Haw,* was cancelled by CBS, it went on to become the longest-running series in syndication.

Group W was largely responsible for the phenomenal growth of all syndication in the first place. In the late '60s, then-chairman and president Don McGannon spearheaded a movement to limit network domination of prime time. It led to the adoption by the Federal Communications Commission of the Prime Time Access Rule (PTAR) in 1970. When the regulation became effective, late in 1971, a new marketplace opened. Although the result wasn't exactly what the FCC had in mind (local production) the new access to television time (mostly 17.00-20.00) opened the floodgates and syndication companies poured in.

A resurgence of barter poured after them and in 1983 barter syndications representing about 55 percent of barter billings in the US formed ASTA. The association's president comes to his job uniquely suited for it. Cosgrove has worked for Group W since PTAR went into effect (he's currently VP/Media Sales) and the regulation was the subject of his Master Thesis at college.

"There is still a faction trying to have the rule repealed," he said, "but producers and distributors are unanimous about its benefits and the FCC doesn't appear to hae any interest in rescinding it. In fact," he recalled, "they recently decided not to have a repeal inquiry."

Cosgrove doesn't like to talk about the bad old days of barter when advertisers produced shows of questionable quality with commercials built in. They were syndicated to stations whose executives wondered how long they could get away with what were sometimes program-length commercials. The sponsors wondered if the stations were always airing their spots. And both of them wondered if the syndicators were really giving a totally fair accounting.

"Today, validation, accounting procedures and reliability of all data is as good as it can be," Cosgrove said. The last questionable procedure was *time banking,* but according to the ASTA president, "It's too hard to police what is being banked and by whom, so it's not being used."

Time banks are the vestigal remains of a system once favoured by stations. They put a price value on their commercial time and banked it for advertisers in return for office equipment, hotel and dining tradeouts and almost anything else they needed — including programming. A syndicator could draw time from the bank for programme suppliers and run commercials, not necessarily within the programmes for which they were exchanged. And not necessarily credited to the correct accounts.

Dan Cosgrove: "If an international distributor waits to break into the US market, barter is the best way to go."

In today's typical barter deal the station might lease a half-hour programme in exchange for two minutes of commercial time within it. The station keeps four minutes, and sells that — and the distributor sells *its* time nationally. Now the people who are distributing programmes to stations are also selling station time, which means they are sharing revenue that stations used to keep. An advantage of buying syndicated product, say station managers, is to avoid sharing advertising revenue with the networks. In barter-syndication, they are sharing it with the distributors — and that's where the concept of *partners* arises.

But it can be a profitable partnership when the cost of time *paid* is balanced by

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The barter butterfly

◄continued from p17

the cost of cash that otherwise would be paid to acquire programming. Times are tight. Stations don't have a lot of cash and most of it goes for the blockbuster, off-network prime-time properties whose cost continues to escalate.

There are other considerations, not the least of which is wheher all the commercial time could be sold in the first place. "Barter is only untenable when the station is in a sellout position," comments Cosgrove

Whether the national time acquired by the distributor can be sold also depends on various considerations, not the least of which is how much of the homes-using-television in the country, or how narrow a demographic segment of the population can be delivered. That's why barter syndicators stress their ability to reach target audiences with their ad hoc networks that the inflexible commercial nets cannot match. What the barter *networks* cannot match is audience loyalty and a level of promotion that opens the awareness of local viewers to a schedule.

So although media buyers still respect network time, syndication buys continue to increase, especially when the upfront network season is a sellers' market. Barter companies are fond of pointing out that a thirty-second network prime time spot that cost about US $24,000 in 1970 cost US$118,000 in 1986.

THE breakthrough came in 1985 when the top 20 network television advertisers allocated what ASTA calls "significant portions" of their budgets to syndication. Thirty-seven of the top 40 advertisers bought syndication *in addition to network*, including Proctor & Gamble, Philip Morris, General Motors, General Mills, Ford, Chrysler, AT&T, Coca Cola, Pepsi Cola and, as they say in the show business, many more.

The dollar amount spent on barter deals has risen from US $134 million in 1971 to the US $750 million reported by ASTA for 1987. Factors contributing to this gain are:

► the growth of independent stations and their need for programming
► The increase of syndicated programming by network affiliates
► the desire for dayparts not reached by networks, especially early and late fringe time, which delivers lots of women and children.
► multi-year deals
► multi-programme packages
► ownership arrangements
► back-end contracts
► target audiences and environments
► broad demographic reach
► greater efficiency
► overdelivery

Now this last item is a little touchy. To be effective, barter has to be national. The network offered to a national advertiser must be a full lineup of *good* stations. A good station is one that can deliver. A full lineup used to be one that represented about 70 percent of the country. Eighty is better. Sometimes syndicators will tell stations they have a "go" with a planned property when less than half the country is cleared — projecting the rest of the lineup and, frankly, hoping the sponsor's presence will help bring the rest of the stations on line.

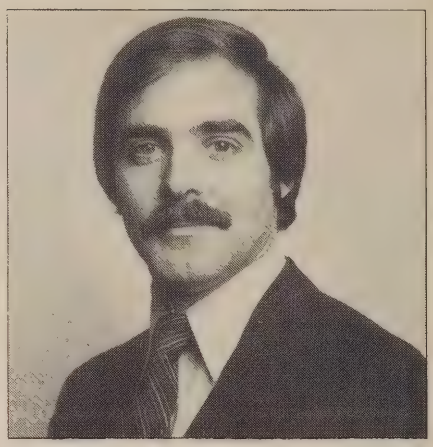
Selling the time is only part of the job for barter syndicators. Proving they have delivered the promised gross rating points, the demographics and the market coverage that was promised is the rest of it. *Overdelivery* is *the icing on the cake* when it happens. *Underdelivery* also happens and these *shortfalls* call for *makegoods* or *givebacks*.

Although advertisers usually want *paybacks* in the same schedules, they can sometimes be switched to alternate programmes by the larger time sales companies that have a wide selection of product. Smaller barter dealers are often not able to cut the same deals, so when their inventory is sold and *makegoods* aren't possible, they must calculate a price reduction and *give back money*.

Giveback has become the real dirty word in barter today, but fair is fair and a deal is a deal. Barter operators are no longer fly-by-night wheeler-dealers; their credibility is based on good faith, good performance — and lots of computer readouts from independent research services.

"Heavy research is essential," Cosgrove told *TV World*, advising startup barter syndicators in other countries to build their business on a solid foundation of market research. The importance of research to barter syndicators is evident from their decision to appoint Tim Duncan executive director of their association. He had been ASTA's research consultant for the previous two years.

Acceptance by Duncan and the industry of people meter data has resulted in a faster, more accurate delivery of information needed to determine the effectiveness of a barter deal. So far both syndicators and advertisers seem to be pleased with the way it's working out.



Tim Duncan: research is vital

Because barter has become more sophisticated, the same syndication company clearing stations doesn't always sell the time it gets in payment. Today some syndicators sell for others. And a recent development is the consolidation of time sales, or media-sales companies, reducing the number but increasing the strength on a less-is-more principle.

Television Program Enterprises and Tribune Entertainment recently merged to become Teletrib; Buena Vista's time is now being sold by Camelot Entertainment Sales and Access Advertising has given over its media sales to Syndicast — in return for which Access becomes distributor of all Syndicast programmes. Got it?

These companies have clout: they pack a punch. Their inventories give them the strength to weld almost any kind of network structure and to make good from alternative schedules if it doesn't perform as promised.

The erosion of network audiences by cable, home video and syndication also wears away at network allocations — and barter is getting the lion's share of reallocated budgets. What Cosgrove calls "the old bugaboo" of where the barter budgets come from is no longer an issue, he says. Stations resisting the barter "partnership" were concerned that the distributor's national time revenue was coming from the agency's national spot budget, traditionally tapped by the station.

As to the erroneous idea that stations are getting something for nothing when they barter for programming, Cosgrove says it is usually relegated to low-end properties. These are the border-line programme they wouldn't buy for cash and probably wouldn't take on at all if they were required to give up anything except time they can't sell anyway. The

continued on p20►

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The barter butterfly

▶continued from p18

multiple problems stations inherit with these properties are that they usually go into poor time lots where no real time or money is spent promoting them. With no audience generated, the show underdelivers ratings and demos and everybody loses: station, syndicator and advertiser. And maybe the viewer. It's important to remember that the viewer is the product in the business of television; he is what is being sold.

In the US there was a legendary priest called Father Flanagan, who founded a town for boys in trouble and is best known for saying, "There are no bad boys."

Just so, there are some distributors who subscribe to the credo that *there are no bad programmes. Only bad stations.* This may be too simplistic a rationale. If there is no syndication market for hour-long programmes, they won't sell. If there is a glut of children's animation, it will overflow the marketplace. Advertising and promotion *can* buy an audience, but that ploy may not be cost-effective. All the same, the success of barter has encouraged distributors with marginal product to enter the marketplace where there is often a place for them.

The other side of that coin is...cash. There are still many syndication companies that deal only in cash and many of the deals made by barter companies are cash-barter combinations. Cash has a panache that is still attractive. Some barter companies have sought out cash properties in order to have a balance of cash and barter in the house. A rule of survival still observed is *diversify and adapt and try not to get hurt.* Syndicators who realise it isn't easy to find national ad money, or who have properties not suitable for barter deals, don't make them.

Tomorrow the world

This overview is a bare-bones outline of how barter developed in the US and how it's doing here today. How it grows in other countries depends a lot on television regulation, and deregulation, and on what syndicated networks can deliver in terms of reach, demographics and cost-per-thousand, among other marketing considerations.

All kinds of additional information about barter is available from the American Association of Advertising Agencies; Association of National Advertisers; of Independent Television Station; Broadcast Financial Management Association; Television Advertising Bureau; Television Information Office and others including the networks. Don't forget the networks, which have their own point of view.

"We welcome inquiries from decentralized countries," Dan Cosgrove told *TV World,* commenting that ASTA's 23 member companies are eager to trade internationally when they have those rights. He commented that first-run syndication in the US is almost all barter.

"If an international distributor wants to break into the US market, barter is the best way to go. He would have to come to a barter distributor," Cosgrove said, "if he wants to buy or sell with barter. It's interesting that Cosgrove said "buy or sell," not "trade" since he apparantly remains aware that stations are giving distributors something worth money. Time is money. ■

Barter Basics

Although anybody can barter, 20 companies have joined the Advertiser Syndicated Television Association (ASTA). Recently some of them combined for purposes of media sales (see story). The companies whose names appear below in parentheses are those which no longer sell their own time. They appear directly below the companies that are doing time for them. Otherwise, companies are listed alphabetically.

All American Television
Barris Advertising Sales
Blair Entertainment
Camelot
(Buena Vista)
Group W
Independent TV Network
International Advertising Sales
LBS Communications
Lorimar
MCA TV
Monitor Television
Multimedia
Parkside Entertainment
Saul Group
NMS Syndicast
(Access)
Teletrib
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The big deal on barter

Barter has helped many American independent stations through the fierce storms of competition – can it cross the Atlantic to do the same? Diana Hill reports

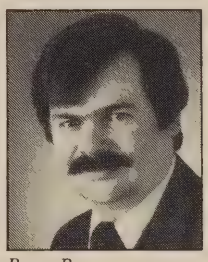
EUROPE 1989: A struggling satellite channel, down on revenue and losing audiences and advertisers alike suddenly acquires, via the barter process, popular and expensive programming. Viewers tune in, advertisers book airtime furiously. Revenues move up, reputation and prestige increase. The channel, once in decline, is heralded a success.

A potential European reality? Or an American dream? Barter, argue some American distributors, is a vital key in unlocking the current struggles many of the new satellite and terrestrial broadcasters are facing in establishing a viable television industry in Europe; especially in light of the entrenched opposition of the successful, well funded public service broadcasters and networks.

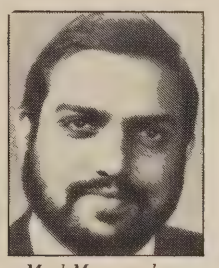
Certainly in the US, barter proved to be the turnaround for many independent stations in the early 70's who, when matched against the networks and affiliates could not complete confidently when bidding for expensive programming. Mark Mascarenhas, VP, General Manager for LBS International describes barter as "... a no lose situation. Barter has worked terrifically well, the stations improved ratings, they were able to sell 50 percent of the airtime for higher rates and the advertisers gained national audiences at reasonable prices."

The business of barter in the US today has developed into a $800 million business and looks likely to be a billion dollar business by 1990. But will it work in Europe?

In the US, with its population of well over 200 million and guaranteed land mass, barter lends itself to being understood, through necessity, by the industry in which it operates. It is also (albeit unwittingly) appreciated by a mass audience with ever increasing demands for more programming that induces the advertiser's dream – increased capacity for spending.



Bryan Byrne



Mark Mascarenhas

In Europe however, there is no guaranteed large territory, the huge land mass available to broadcasters and advertisers is split by language and cultural differences and differing advertising regulations. Moreover, the basic understanding of barter in Europe has not been thoroughly assimilated. US barter experts agreed that misunderstandings can arise purely over the basic definition of the word: *Directory definition; Barter; exchange goods, rights etc for things of a like kind. n: traffic by exchange.*

Brian Byrne, President of the IAS (International Advertising Sales) which is a joint venture between Orbis, Paramount and Coca Cola that is actually seeking barter and sponsorship deals in Europe, expands on this vaguery: "The word barter was problematic. It initially meant I will give you some goods for some goods but barter in the US translates as I will give you some money in exchange for some advertising airtime. The term and the concept has now been grasped in Europe but it was probably confusing."

Some American distributors feel that the Europeans are not educated enough on the technicalities of barter, Rainer Siek, VP Sales and Marketing for CBS Broadcast International (CBI) believes that whilst the European advertisers are wise to the barter experience, the broadcasters are not, "but as the advertisers do understand and they are dealing with the broadcasters, there is really no problem." Certainly CBI seems to be leading the way for the Atlantic crossing of barter – *The Evening News with Dan Rather* is bartered both to Canal Plus and TeleMonte Carlo and plans are shaping up to do the same with RTL.

On the overall possibility of European barter Bill Saunders, Executive VP at Twentieth Century Fox declares "Barter is definitely coming – it has an immediate future in Europe. Fox has already been approached by major advertising companies and France will be one of the first countries involved."

This view is not shared by Colin Davies, President of MCA who says, "Europeans don't know what barter is, they can't translate it economically. I feel barter is still two to three years away." This view is certainly borne out by the lack of barter deals on the European front – but the "changes" mentioned already seem to be taking hold. Multi-national advertisers are appearing in force at international markets and the overall view emerging from the states is that barter, sooner rather than later will become a viable alternative to direct cash sales. Bill Vitale, ABC's Director of International Sales: "The Europeans do understand the concept of barter but it's a question of whether you can get someone to do something differently from the way they've always done it. There is always some reluctance to change."

All the American companies interviewed by *TV World* cited the same fundamental reasons for the approaching presence of barter – increased privitisation, leading to a need for more programming, giving rise to surging competition for popular (read expensive) product.

In France, two government and four private channels all compete for the same audience, creating a strongly competitive environment. Barter, argues Mascarenhas gives the schedules of competing broadcasters "the edge. French broadcasters will be more amenable to innovative ways of doing business – and this will be driven solely by the programming."

Another potential contender in the barter field is Germany. Small broadcasters racing against the giant networks ARD and ZDF, will perhaps turn to selling airtime barter-style in order to sustain themselves.

So why then, in this current climate of deregulisation and free enterprises does there seem to be a wall of resistance blocking many of the American barter approaches? Jim McNamara, Senior VP of New World Entertainment: "We are interested in coun-

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Big deal on barter

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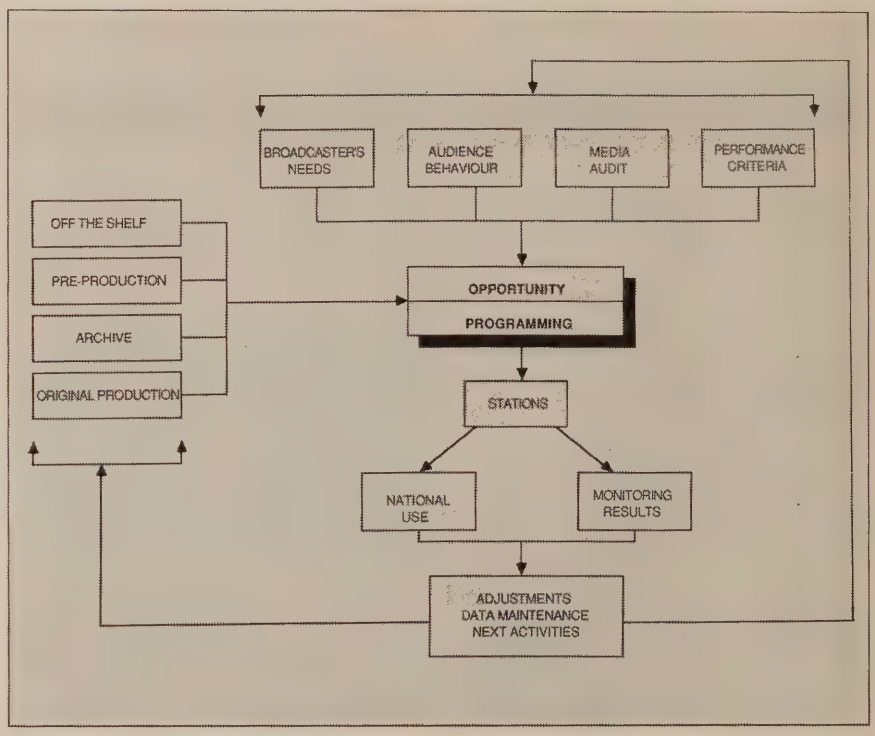
tries with largest populations and therefore largest amounts of possible barter revenue i.e. in Italy, France and Germany but there is buyer resistance to barter and it has not been an easy road for New World."

Marcel Vinay, President of Protele, has experienced barter outside the US – in Latin America – and raises some possible reasons for the European resistance to the notion: "The history of international barter is short and not so sweet." Reasons that he cited included exchange of currency difficulties, parochial opinions — "local agencies want to select the programmes and spots at different times" — and opposing censorship rulings where countries' differing regulations on such issues as violence provoke contention and disharmony for the bartering parties.

John Ranck, International Sales VP for Orbis looks to the change in mental attitude that is required if barter is to take off in Europe – "there is an increasing amount of commercial time available and the Europeans still feel, mentally, that they can sell it all, but they won't always have the cash due to increasing competition all round."

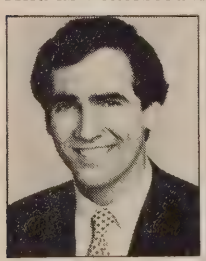
TV barter syndication: The process



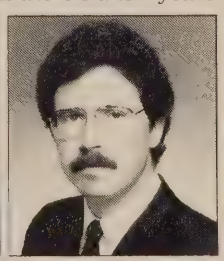
Limited control

In the past, airtime in Central Europe has been limited – often sold by allocation in the preceding year with advertisers having to queue up months in advance and booking slots over which they have limited control when it actually comes to the scheduling. However, with the new broadcasting landscapes now forming, even some of the French networks accept that advertising schedules can be exchanged within days instead of weeks, thereby facilitating the possible growth of barter.

The area that looks most naturally adaptable to the barter process, is of course, satellite and cable. Over twenty channels are now beaming from above or transmitting from below ground. And as witnessed in the US a few years ago, satellite TV always takes longer than expected to become financially established, making barter a viable weapon in the battle for the advertisers' and viewers' time and money. Sky Channel, with good audience levels – it has passed the 10 million household mark and has sound, often sponsorship support from advertisers still registered losses of just over £10 million for the year June '86-June '87. Barter could be just the shot in the arm it requires to bring it to profitable health. A spokesperson for the company said that "Sky might consider it but would have to look at the programme offered very carefully indeed. The ad sales, the ad regulations are so complicated."



Jim McNamara



Bill Vitale

Like Sky, Super Channel already has a programming inventory boosted by advertising sponsorship and it is not surprising that it was one of the first to therefore bite the barter cherry. However undisclosed sources have revealed that Super Channel, keen to boost its advertising revenues, succumbed to a palatable barter deal from Henson International for *The Muppet Show* – but ran into both advertising regulation difficulties and confusion over the selling of the airtime . . .

Mascarenhas from LBS acknowledges the "difficulties and differences, – "it's been hard to say the least, but we feel it's opening and I think next year we will be offering programmes on a barter and cash basis . . . it will move in Western Europe at the pace of privatisation. . ."

Whilst experienced American companies such as LBS and New World remain enthusiastic and determined to break down the barter barriers, a UK based company with an international outlook could prove to be the catalyst perhaps needed to complete the difficult barter equation. All agree that the pan-European advertising interests need to be "shaken out" and European Communications Management seem to be understanding the dynamics required if barter is to take a firm foothold in Europe.

Bill Wilson, Managing Director, explains that he and his team of seven (with three languages a piece) appreciate both sides of the equation. "We understand the number of different people – the programme maker or rights holder, the broadcaster, the target audience and the advertiser. We view the needs of each and try to bring the four together."

The barter deals that he is trying to instigate are different to the average

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Powerful part

Opportunities for foreign production and distribution organisations to enter the US market have never been thick on the ground. However, exclusive interviews with major independent station groups have revealed an unprecedented openness to working with overseas partners. Peter Broderick reports.

IF your company has already tried and failed to work with a US network or cable channel, take heart. A whole new — and large — area of America television seems to be warming up to the idea of international partners: the independent station groups.

During the past ten years, cable and VCR penetration have increased dramatically in the United States, and the networks' share of the TV audience has declined significantly. Independent commercial television stations (those not owned by, or affiliated with NBC, CBS, or ABC) have more than tripled in number, and gained a substantial share of the audience. Last November, according to A.C. Nielsen ratings, independents averaged a combined 23 share during the 24-hour broadcast day, compared with an average 21 share for each of the major networks.

To lure audiences away from numerous other viewing options, independents have added first-run programming to their traditional mix of network reruns, and recycled movies. In addition to game shows, courtroom shows, and talk shows, independents want original dramatic series such as Paramount's new *Star Trek,* which has been a huge hit in syndication. Independent stations also need first-run mini-series and television movies in order to be more competitive during prime time.

Ambitious plans

The two leading groups of independent television stations in the United States – Tribune and Fox – have developed ambitious plans to co-produce mini-series with overseas partners.

Tribune Broadcasting Co. (which owns six independent stations in New York, Los Angeles, Chicago, Atlanta, Denver, and New Orleans) has joined with the Kirch Group (a German-based company, formerly known as Beta-Taurus, which provides programming for its domestic channels and outlets in other countries to form the International Program Organization (IPO).

Don Hacker, Executive Vice President of Tribune Entertainment, explained that IPO will allow the two organisations to co-produce mini-series and made-for-television movies, and possibly half-hour and series. Tribune and Kirch have divided up world distribution rights: Tribune has the US and Canada; Kirch has Europe; the rights for the UK and the rest of the world are shared.

At the time the partnership was formed, the Kirch Group already had two mini-series in production. Both are now in post-production, and Tribune is deciding whether to join Kirch in these projects: *The Train* is the story of how the Germans smuggled Lenin (played by Ben Kingsley) into the USSR; the other mini-series is a desert adventure that stars Michael York, David Soul, and Ben Kingsley.

Paralleling these plans, Fox Television Stations, Inc., the independent television group with the largest audience reach (whose seven stations are located in New York, Los Angeles, Chicago, Boston, Dallas, Washington, and Houston), is pursuing co-ventures with foreign producers to produce mini-series, and feature-length films for television. David Simon, Vice President of Programming for Fox Television Stations, explained that these co-ventures are currently being established and should be in place in the near future.

When asked why Fox had decided to become involved in co-productions with overseas producers, Simon explained, "A lot of it is motivated by cost. We can't finance such production by ourselves." Second, he cited the "outstanding quality of production" in countries such as Italy, Germany, the UK and Australia. Last, but clearly not least, he said that Fox's direct involvement in co-production will ensure its creative control over the content and quality of what gets made.

Cost was also the first reason cited by Tribune's Don Hacker. He observed that the kinds of production values necessary for American Television are very difficult to support with the resources of only one organization. He explained that the cost of production $1.5-2 million perhour (or $6-8 million for a 4-hour mini-series), and that this necessitated another marketplace outside the United States.

The other factor that Hacker cited was the "awakening of European television." He feels that the broadcasting community in Europe is changing rapidly. "Broadcasters are becoming more ratings- conscious, and more aware of what the audience wants." He noted that the coming of commercial TV networks is making television competitive in Italy, Germany, and France. Because US programming does well in the ratings in Europe, he expects broadcasters there to rely more on international co-production with American producers.

Hacker sees a homogeneous worldwide audience for certain material. Some types of programmes "have universal appeal, and do well everywhere." Mel Smith, Tribune's Vice President of Programming, expressed a similar view, observing that "the global village is now rearing its head." Smith explained that "first we saw the Americanisation of international television, now we will be seeing the internationalisation of American television." As television audiences around the world become homogenised, the opportunities for co-production improve.

What type of material do these executives expect their new ventures will produce? David Simon explained that the material should "have some sex appeal, in the non-sexual sense, or sizzle for an American audience." It might be a story involving Americans, featuring a major American actor.

According to Don Hacker, the "initial emphasis of Tribune's co-ventures will be on action-adventure with an international flavour, "such as mystery and spy stories. These mini-series or movies should star an "international actor (such as Sean Connery) who is instantly recognizable to all." According to Hacker, the writer, the writers and directors of these mini-series will be Americans, or foreigners who have previously written or directed for an American audience.

Whatever country programmes are from, they must have American pacing,

ners come out to play

Tim McDonald: "Money should be the off-shore element, not the production crew."

which works internationally; European pacing does not work in the United States, according to Simon. He also said that "in an ideal world, I'd love to have a major mini-series for every ratings sweep." Tribune's goal is to produce four mini-series a year. Other advantages of these co-ventures include: greater flexibility in locations (many won't have to be shot in the United States); and potential savings (when shooting in countries where production is less-expensive).

In many ways, the approach being taken by Fox and Tribune is similar to that of the Harmony Premiere Network, in which Harmony Gold, Rete Europa - the Berlusconi Group - and the French production company Société Francaise de Production (SFP) have joined to co-produce international programming. The Harmony Premiere Network plans to produce three to four mini-series and telefilms each year for first-run syndication in the United States, Europe, and throughout the world (see *TV World,* May, 1987).

Shaka Zula success

Two of the other station groups surveyed are planning to broadcast these Harmony Premiere mini-series. James Terrel, Executive Vice President of Gaylord Broadcasting Co. (which has independent stations in Dallas/Fort Worth; Houston; Cleveland; Tacoma, Washington; and Milwaukee, Wisconsin) explained that his company views these mini-series as "event-type programming." He defined this as "programming that creates excitement, that can be promoted very heavily, and that will receive substantial press coverage." As an example, he cited Harmony Gold's *Shaka Zulu*, which did very well on Gaylord stations.

An executive at Chris-Craft/United Television (which has independent stations in Los Angeles, Portland, San Francisco, Minneapolis, and Phoenix) also said that *Shaka Zulu* had done phenomenally well, and that the company was dedicated to running upcoming Harmony Premiere mini-series. "We realize the necessity of having relationships with international partnerships. We want great projects". This executive pointed out that the next Operation Prime Time project is being done with foreign money. Mini-series are very important to Chris-Craft/United stations because "they sell very well."

While Gaylord and Chris-Craft/United are both committed to running new mini-series from Harmony Premiere, they are also open to being directly involved in co-production. According to the executive at Chris-Craft/United, "We don't want to align ourselves with only one distributor. We hope that other organisations will come to use with foreign projects." This

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Powerful partners

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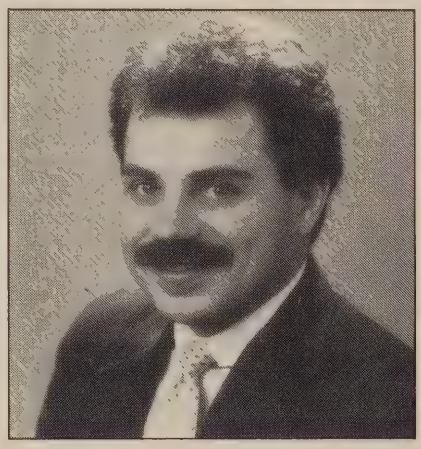
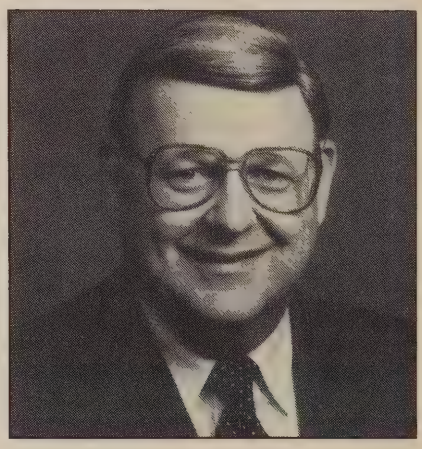
executive explained that "we are interested in pursuing partnerships" for co-production, and stated that "we are now talking about it with Gaylord, Group W, and WOR (the MCA-owned station in New York City)." Such partnerships might yield television movies, specials, or mini-series. Gaylord's Terrell expects to see more international co-ventures. While explaining that the company was not at this time involved in international co-production, he said that the company "would be interested in joint ventures depending on the deal."

Fox TV's David Simon



Tribune's Don Hacker and Mel Smith (right)



Another perspective on co-production was offered by Tim McDonald, President and CEO of the TVX Broadcast Group [the third largest independent station group with twelve stations in Philidelphia, Fort Worth, Washington, Houston, Miami, Nashville, New Orleans, Raleigh, Memphis, San Antonio, Norfolk, and Little Rock (which is about to be sold)]. TVX has neither signed on with Harmony Premiere nor yet become directly involved in international co-productions. "We have nothing going on right now. We had serious conversations during the past year, but the creative wasn't right."

According to McDonald, TVX is definitely interested in co-production opportunities. "Now we have a great splintering of the television audience. Ultimately programming will determine who will succeed and who will fail. You have to establish yourself as a purveyor of exclusive product." He believes that viewers respond to formatted entertainment differently, and may regard its sources as interchangeable.

In addition to the need for first-run product, he believes that another factor that has increased international co-production is that "everyone is willing to take on a partner to share the financing and the risk." McDonald also cited the need "to have product that will play in multi-nationality markets." He believes that "sooner or later some kinds of product will create a global market — but it will probably be American product." He feels that successful international co-productions will "have to be made for the American market with an eye on overseas, rather than vice versa.

"The pace and production values should be American in nature, since we've proven that the kind of production plays overseas, and it hasn't been shown that the BBC's less frenzied programming plays well in the United States."

He believes that the "biggest difference between US and British production is that British programmes are much slower — not because the British public like it, but because that is what the British produce." He is convinced that commercials establish the production standards for American viewers. "Coke, Pepsi, and Miller Lite spots have more to do with setting the standards of production techniques, values, and pace than *Dallas* does."

"Coke, Pepsi and Miller Lite spots have more to do with setting the standards of production techniques, values and pace than *Dallas* does."

TIM McDONALD, PRESIDENT AND CEO, TVX BROADCAST GROUP

He believes that American-style execution, and the right story are the keys to success, and that American stars aren't essential. He makes a distinction between movie stars (often unavailable or unaffordable) and television stars, who he sees as "lesser lights" (in some cases, former movie stars who are no longer in the spotlight). In contrast, executives at Fox, Tribune, and Chris-Craft/United all stressed the importance of American (Arnold Schwarzenegger) or international (Sean Connery) stars. These executives believe such names are important in reaching audiences in the United States and Europe. One of them pointed out that recent changes in European television have made Europe more open to programming featuring American television stars.

While less concerned about the value of leading American actors, McDonald is more insistent about the importance of using an American production team. "If you are producing outside the country with a foreign producer, aren't you taking a greater risk than if you work with an American producer who has produced for network television? Shouldn't money be the offshore element, rather than the production crew?" As an example he suggested that if a show produced by leading American producer Norman Lear like *All in the Family* had been dropped by CBS early in its run, and the BBC had been willing to provide enough of the financing to allow Lear to keep producing it, "you would have had product that would play both places."

McDonald believes that the ideal triumverate to join in international co-productions would be: a US production entity, US company (with stations and a US distribution arm) that was willing to share the financing, and a foreign company (with stations and an overseas distribution set-up) also willing to share the financing. "One key is to

pre-sell the production. If you have a big station group involved, it helps you to get the product out."

Executives interviewed from other station groups appeared more open to using foreign producers. The desire for American writers and directors is mostly to ensure that the shows have an American pace, and exceptions may be made for overseas talent with experience in production for US audiences.

things have "changed a lot in the last couple of years. More Americans are showing up at Monte Carlo and MIPCOM, and more foreign producers are coming to NATPE" to explore co-production opportunities. Don Hacker expects to see more international co-ventures as well. "How much more I don't know, since there are only so many people in Europe to work with, and only so many ways to get it on television in vice versa."

Executives interviewed had relatively little experience with foreign programming. The two successful examples that were regularly mentioned: *Benny Hill* and *Shaka Zulu* — seemed to be considered exceptions that proved the rule. *Benny Hill* was viewed as a unique case — a comedian with broad appeal despite differences in language and culture. *Shaka Zulu* was seen as an exceptional mini-series — well-paced and well-produced with lots of action and a strong story. A few successful documentary series with almost universal appeal were also mentioned, such as *World at War* (which is expected to "be around forever") and *Hollywood*.

Mel Smith described *Dempsey and Makepeace* and *Allo, Allo* as experiments that Tribune had tried. He said the former, while a big success in England, was only a moderate success in the United States, where it was shown for two seasons, and is now in syndication. *Allo, Allo* ran for a 26-week test, but just "didn't break through," according to Smith. A number of

"First we saw the Americanisation of international TV, now we will be seeing the internationalisation of American TV."

MEL SMITH, VP PROGRAMMING, TRIBUNE ENTERTAINMENT

McDonald also believes that blending characters from different countries is not essential as "either the story works or it doesn't". He cited *Dempsey and Makepeace* which featured an American policeman and an female English detective working side by side in London. Despite the blending, it didn't succeed "because it just wasn't well enough done." As a counter-example, he mentioned *Shaka Zulu,* which did well in the United States even though it didn't prominently feature American characters.

It doesn't surprise McDonald that much of the current co-production activity is in the form of 4-hour mini-series. They are popular in Europe, which makes it easier to raise part of the money there, and American stations and groups are "more willing to take a risk" on something four hours long than something that is 10 hours in length. It is also much cheaper to produce shorter mini-series. But McDonald also believes that other types of programmes have great potential. Programmes "that you can do again" are ideally suited for co-ventures. As examples, he suggested event specials that can be repeated, such as the Montreux Music Festival, or continuing series.

Continuing basis

While TVX hasn't done it yet, McDonald believes that the wisest course for organisations interested in pursuing international co-production, is to form ongoing partnerships with sufficient resources to continue to make programmes over an extended period. "You shouldn't get into it on a project by project basis. What if you fail the first time? If you do it piecemeal, you have to guess right every time."

Among the major groups of independent stations there is a definite trend toward more international co-production. David Simon noted that the United States."

How much have attitudes changed among the independent station groups towards the acquisition of international programming? The answer appears to be much less than the shift in attitudes toward co-production. According to Brian Donegan, Executive Vice President of Devillier-Donegan Enterprises (a US-based international distributor that handles both domestic and foreign

'Shaka Zulu': performed very well for station groups

programming), "there are only rare cases in which offshore product will be commercially successful in the US. Offshore product is mainly produced for the offshore market. The likelihood that it will suit American audiences is slim." Don Hacker agrees that that "there hasn't been that much overseas programming that you can just buy off the shelf." Tim McDonald hasn't "seen a wealth of overseas product that will work in the United States. Our formula product, like *Bonanza* and *Dallas*, seems to play in other countries, but not

examples of foreign programmes that failed were also cited, such as *Against the Wind* (a 12-hour mini-series on the founding of Australia) and *The Sullivans* (a soap opera imported from Australia by Norman Lear).

What do these executives think are the primary reasons that most foreign programmes don't succeed in the United States? Several people said accent could be a problem — Trevor Howard's is fine, but a Cockney's is not. Initially *Benny Hill* was hard to sell, in part because of

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Powerful partners

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accent. Another problem mentioned was the lack of a sufficient number of episodes. Brian Donegan commented, "*Faulty Towers* may be a classic, but there is only a total of 13 episodes. *Who Dares Wins* only produces six programmes a year. It is hard to build a sufficient inventory, since at least 65 are needed to strip a show."

Donegan also explained that length of each episode can be a problem. "We distribute *Monty Python's Flying Circus*, but the Pythons don't want any material removed. The programmes are 27 or 28 minutes long, and stations need them to be 22 minutes to have sufficient time for commercials.

Pacing was also mentioned repeatedly. As Tribune's Hacker commented about foreign programmes, "We say that if they cut out the first hour, and put the ending at the beginning, you might have something workable in the United States. They must be quicker to introduce the story and characters. Otherwise American viewers will switch channels since there are many more alternatives to watch in the United States."

Despite these negative views, a number of the executives interviewed believe that American television viewers have become somewhat more open to foreign programming. This is partly because certain successful foreign programmes have blazed the trail for others. And several believe that recent changes in European television will foster a new type of production that is better suited for the American market. Don Hacker believes that "stories, pacing, and stars will become more like those in the United States." Tim McDonald expects that the increasing demand and competition for product in Europe make it likely that European producers will "start making programmes that will work in the United States."

Brian Donegan believes that developments in the American television industry may also increase openness to the acquisition of foreign programmes. "The dichotomy in the independent market between the well-financed companies, and the dollars and cents entrepreneurs without deep pockets" may make those in the second group more interested in taking a chance on foreign programmes they like, which are 40-50 percent cheaper. "There is a greater willingness to look for such opportunities these days. We get more inquiries for British, Austalian, and Japanese product."

"If they cut out the first hour, and put the ending at the beginning, you might have something workable in the US."

DON HACKER, EXECUTIVE VP, TRIBUNE ENTERTAINMENT

Exhilarated

While attitudes among independent station groups towards the acquisition of foreign programming have just begun to change, attitudes towards international co-production have already changed dramatically. Executives are expanding their horizons, and feeling exhilerated by new opportunities. Mel Smith described some of his Chicago-based co-workers on a business trip to Germany: "My boys are over there, doing 140 on the autobahn, saying to themselves, 'Yes, we're international now." ■

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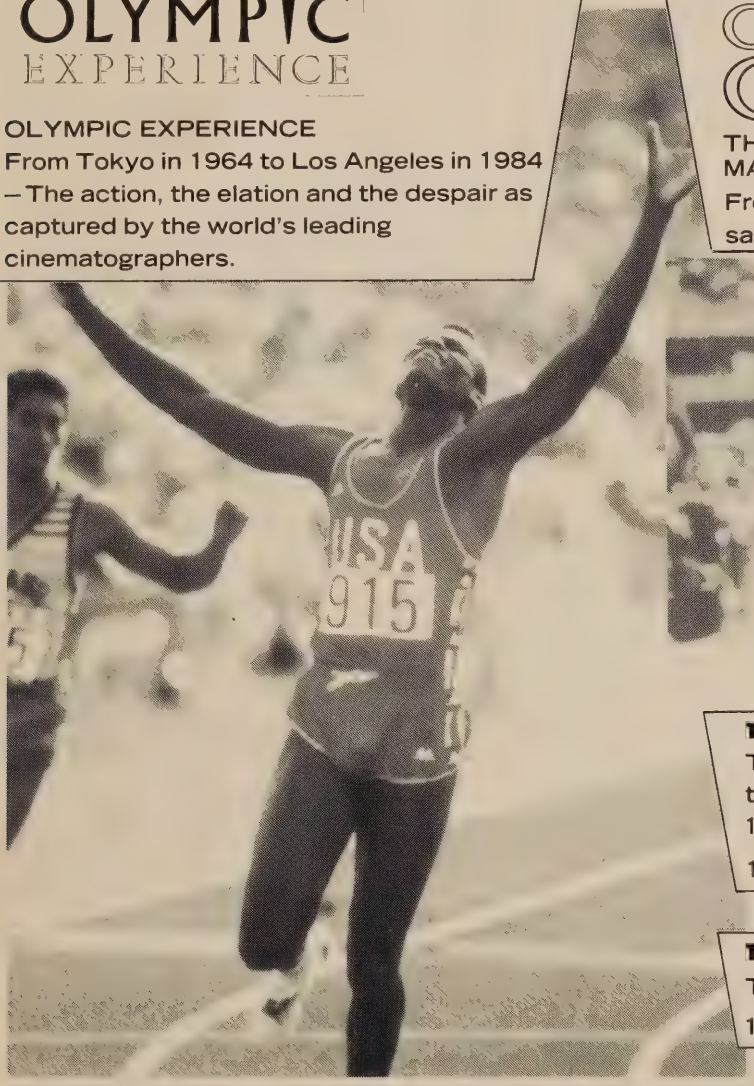

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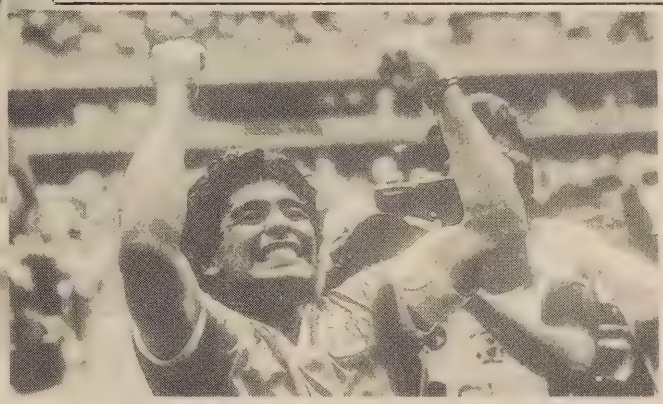

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Sporting Finnish

Gerard O'Dwyer runs over sport on TV in Finland

FINNS are notorious sports addicts and that is neither a generalisation nor understatement. This longstanding "love affair" with all things sporting is buried deep within the nature of the Finns' own lifestyle and reflected in a multitude of ways. National sports champions, whether they are world champion rally drivers or domestic cross country skiers, are held in high esteem by the Finnish public. Finnish TV networks are only too well aware of the audience ratings which sports programmes guarantee in Finland and consequently this is reflected in the strong sports element in channel output.

Channel Three

"We are quite surprised by the high number of people who wanted sports programming and the kinds of events they wanted the network to show," notes Channel Three's managing director, Heikki Lehmusto. The network received 10,000 replies to its Autumn '87 questionnaire which sought public response to the new channel's programming policy. "Many of the replies we received wanted improved coverage of different sports and more time given over to sports programmes. We learned a lot from that questionnaire and altered our programming to fit more in line with what viewers wanted," says Lehmusto. Channel Three broadcasts an average of three to four hours of sports programming each week, representing about one tenth of total weekly programme broadcast time. However, this is an average figure; when special sporting events such as the Calgary Olympics, Grand Prix racing or world soccer events take place, the time output for sports programming immediately shoots up. The network expects to broadcast about 288 hours of sports programming this year.

"We have had to specialise" admits Heikki Lehmusto, "YLE already covers the national scene very well and there would have been no point in trying to show the same events. We have preferred to specialise in certain sports, some of them well known to Finnish viewers and other which they are not too familiar with, but nonetheless interested in."

continued on p32 ►

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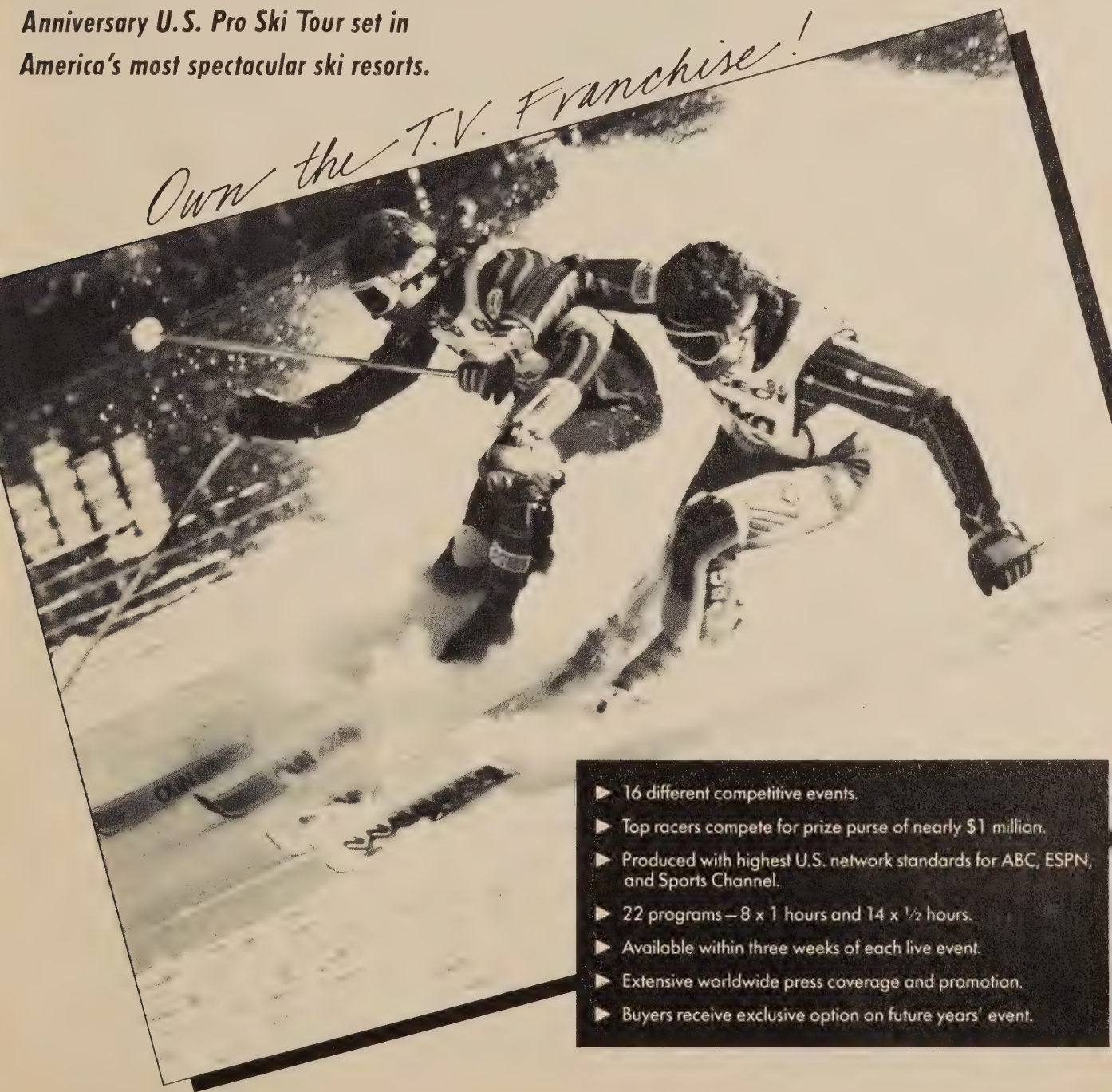

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Bowling a nation over

Gopal Saksena reports on Indian TV's recent sports coverage that earned worldwide praise

THE COVERAGE of the last Reliance-Cup (1987) was one of the most challenging tasks ever assigned to Doordarshan. Co-hosted by India and Pakistan during October-November, 1987, it was an event of great significance not only for cricketers and cricket-fans but also for TV professionals all over the cricket-playing world.

Doordarshan-India made arrangements to cover live all the 17 matches, played at 14 different venues in India. When fixtures ran concurrently at different places on the same day, Doordarshan brought them live in a 'grand-stand' style (switching from one spot to another live on the air). In addition, a 30-minute capsule of highlights was broadcast daily on the national network. Matches held in Pakistan were also adequately covered — some live and some by way of highlights.

Basically, Doordarshan succeded because of the high quality of the output. Viewers in India are exposed to very high-quality coverage from other international television organisations, especially Australia's Channel 9, and expectations are of course high.

Well-known Doordarshan commentator conducts sports quiz on Reliance Cup 1987.

Even Channel 9 Australia, dished out praise! In a telex to RP Mathur, Controller of Sports, Doordarshan Directorate, they said, "Congratulations. A great effort. I thought your producers, directors and cameramen all worked together to produce a great television coverage. Again congratulations — David Hill, Vice-President (Sports)." Similarly, BBC Sports conveyed their commendation.

Earlier, some additional equipment needed for the sophistication in these coverages was procured. It included six colour OB Vans, equipped with the latest gadgets, three slow-motion units, latest microphones and microwave accessories.

Doordarshan had decided that instead of going-in for a Channel 9 type 12 camera-operation, it would follow and perfect the BBC pattern. It meant — placing key-cameras only on one side and not on both sides of the pitch. But the slow-motion action-replays from several angles and computerised graphics were, of course, presented to the viewer. For the first time, a radio-frequency camera was used for capturing dramatic shots. (In all, cameras were put to use in each match.

Behind the final outcome lay a great deal of professional dedication and hard-work by the TV personnel involved. The identification of different teams, including production, technical and management staff, and commentators turned out to be an effective strategy. They moved a a team from one venue to another, growing in strength and mutual understanding. ■

Sporting Finnish

◄ continued from p30

YLE

YLE One's sports coverage in '88 will be largely influenced by both the Calgary Winter Olympics and Soeul Summer Olympics. The channel expects to broadcast almost 600 hours of sports programming this year. Special editorial and film teams have already been formed to cover events at Calgary and Soeul. "We expect to have some 100 hours of sports broadcasts directly related to the Winter Olympics in Calgary and the network is also planning to broadcast 42 one hour sports feature specials during the year" said Markku Kataja from YLE One's sports department.

Sports coverage on YLE Two tends to be more limited than on One, which holds a substantial chunk of the annual budget. Both channels have their own sports departments though co-operate on major projects including the Olympics, world cup football and leading international championships including motor sports and tennis. Broadcasts of major events are split between the channels, normally on a 50-50 basis. Most of the foreign sports slots used by both networks and not produced in-house, are obtained via the European Broadcasting Union (EBU).

"We find that most Finns want to see their own stars and watch sports which they are familiar with. That is why motor sports, skiing and ice hockey are so popular among viewers. Most of our resources are devoted to broadcasts of domestic programmes. What we do basically is give viewers what we know they want," said Kataja.

MTV

Finland's commercial media company, MTV, broadcast 10 sports feature specials in 1986 but has ceased all sports broadcasts since entering into a new contract arrangement with YLE. "The contract gave the network the right to develop the news and current affairs side of our programming. This was given to us on the understanding that we dropped all sports coverage," said MTV'S vice-president of programming. Tauno Aijala.

Despite the agreement, MTV hopes to resume sports programme broadcasts at "a later date." The current contract expires at the end of year. "We have not given up on including a sports element in our broadcast time but we are forced under the terms of our operating licence to work under, in many cases, obsolete conditions. We wanted to develop a more rational news and current affairs format and dropping sports from our schedules was the price we had to pay for that," said Aijala. MTV rents broadcast time, averaging at between 21- 25 hours a week from YLE.

While the continuing onslaught of the satellites into Finland has widened the overall variety of sports programming available to the TV public, domestic channels are more than holding their own. YLE maintains a clear policy of concentrating its allocated broadcast time on sports of national interest while Channel Three's sports diet is designed both to offer Finns a broader viewing choice and to divert viewers away from the selection of sports available via the satellites. The deserving winner in the domestic channel-satellite viewer battle is the viewer, who not only gets to watch more hours of sports, but events which would have been up to several years ago, completely out of reach. ■

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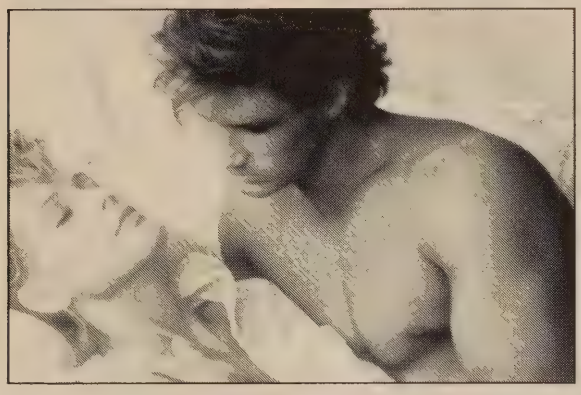

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Ideal venture for Opix

SHARING a stand at MIPCOM last year has helped to develop a partnership for Opix and Ideal Films and TV Ltd. Five months on, Richard Madigan (Director of Sales) and Kevin Christie (Managing Director) stalked the third floor corridors at the Lowes, Monte Carlo, deal-searching for their new company, Ideal Opix Sales.

Based in Soho, London, the company aims to exploit the marketing expertise of Ideal and the mainly sports-based product of Opix.

Ideal are a production and sales servicing facility involved in the finance and marketing of television, video and feature film productions. Only nine months old, it was jointly formed by Windmill Lane Facilities, Principle Management Ltd (managers of rock band U2) and OJ Kilkenny and Co, chartered accountants in the entertainment area. It has already established reputable projects such as *The Fruit Machine*, the Frank Clarke/ (writer of *Letter to Brezhnev*) Granada film currently in production.

Opix Film and TV Distribution Ltd, established for 15 years, are the main distributors for Channel Four sports productions, holding world distribution rights for Channel Four independent producers of sports product. In the new company, Ideal Opix Sales, both companies will supply projects and Ideal will also supply says Christie "the marKeting impetus to acquire and develop projects".

Product currently in production from Opix focuses on the impending Olympics in September of this year. It includes *Samaranch Profile* (working title only), a 25 minute documentary on the President of the International Olympic Committee, Juan Antonio Samaranch, the person who will be seen to represent all the Olympic history and tradition. Film-maker Taylor Downing of Flashback Television has filmed the President several times over recent years and has been given access to film events and meetings that are normally closed to the media. Says Madigan: "The largest number of countries will be competing at these Olympics and a lot of it can be attributed to Samaranch. He has travelled four million miles and to over 150 countries".

Formats

Distributing sports product can be difficult – The Pat Cash story *No Second Prize* has been released on video to all high street retailers but television sales have not done well – due to the recent bad form of the tennis star. Also, abroad, the variation of rights and broadcasting formats can make it difficult for sports distributors to stay on top of the differing situations but this has not deterred Ideal Opix Sales and it will be present at NATPE.

Sporting awards up and running

THE SPORT COUNCIL in the UK has announced that it has joined forces with the BBC and IBA to launch a new award scheme for sports broadcasting.

The purpose of the awards, which will cover programmes broadcast in 1988, is to encourage the highest standards of sports broadcasting on radio and TV. The main awards will be for the Sports Broadcaster of the year and the Sports Programme of the year but there will be runner up awards for outstanding presenters, reporters and commentators. There will also be a special award for the best minority sports programme.

Announcing the awards, John Smith, Sports Council Chairman said:

"Sports programmes are enormously popular yet they are often taken for granted. I know from my own game the time and trouble that is taken to get comprehensive and effective coverage.

I hope that these new awards will both bring recognition to sports broadcasters and encourage even higher standards."

Sport for choice

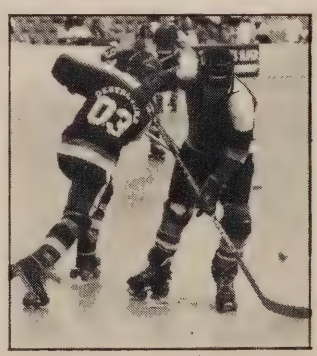
SPORTS programming can be divided loosely into two types; live events, and profiles and documentaries. Many of the smaller pay-TV and cable operations, who do not have the rights to transmit the live national events, and do not have access to the broadcasters' various pools of coverage such as Eurovision, are dependent on the feature type production.

Sports personalities have the advantage, perhaps even more than popstars, of being internationally known. Swiss distributor Television Sports et Communications (TSC) has a 52 minute special on the Formula One world champion Alain Prost, and Swiss company Telvetia is selling the rights to a live AIDS benefit challenge match between Pat Cash and the French star Yannick Noah in Geneva in May.

Other useful specials – particularly for those "rain stopped play" slots include *The Agony and the Ecstasy*, a CBS production on moments of anguish and exhilaration in golf; and *Greatest Goals; the World Cup from Charlton to Maradona*, new from Virgin Vision. Alternatives include sports-made-simple type shows such as *Niki Lauda Explains Formula One*, or how-its-not-done in *Spills 'n' Thrills*, a 30 minute compilation of accidents and incidents in F1 Grand Prix over the last 10 years, both available from TSC.

Another different way of covering motor-racing is presented by Amalgamated Global's *The Great American Motor Race*, a 30 minute look at specialist sports car racing and the scandle, gossip and news of the people involved in the sport.

Of course, this year is Olympic year, and there are several affiliated productions on offer. ABC Sports has *US Olympic Trials April-August 1988*, a preview of America's medal hopefuls of the Games, while Virgin Vision has a one-hour special *Olympic Experience*, a compilation of clips from the Games since Tokyo in 1964. Narrated by Charleton Heston, it includes clips directed by John Schlesinger, Milos Forman and Kon Ichikawa.



Channel 4's Roller Hockey.

Increasingly, more off-beat sports are becoming popular. This is partly a function of the same fact that smaller operators have to transmit more unusual sports because the mainstream stuff is tied up elsewhere, but also because national broadcasters have sensed an interest.

Other unusual events available include the *World Sun Power Vehicles Championship* in Switzerland, and the US Pro Rodeo Series, – all available from TSC; *Street Hockey* from Channel Four, and *Superbike*, the FIM world superbike championship series, distributed by the Sports Marketing Company from Auckland, New Zealand; bowling in the *1988 Pro Bowlers Tour* and stockcar racing in the *Atlanta 500 Stock Car Race* in March, both offered by ABC Sports.

What does a love story in 1900 have in common with a story about the fight for power in 1987?

The Right to Love

At the beginning of this century, the drama of a young woman who is forced to marry a much older man so as to pay her father's debts. She is in love with her own husband's son, and fights a desperate battle for the right to love.

Wheel of Fire

The story of Renato Villar, a rich and insensible entrepreneur who finds out he has an incurable disease and fights to reform his life, thus becoming more humane in order to conquer a new passion. The greatest obstacle this new Renato Villar will find is his own past, obscure and entangled with the dirty game of power.

Success

"The Right to Love" and "Wheel of Fire" are two completely different stories. But they have the same happy ending: they obtain success with the audience wherever they are exhibited. They are two more of Globo's Productions that maintain the quality of its other programs, exhibited in 128 countries. "The Right to Love" and "Wheel of Fire". A double-dose of love and emotion.

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AVAILABLE IN SPANISH DUBBED

A sportin

The announcement that a consortium of EBU members plans to join News International in launching a transnational Sports Channel created shockwaves of interest and disbelief. Noble Wilson looks at some of the reasons.

EUROSPORT, as the new channel is to be called, is still a dark horse. Members of the consortium are saying little while negotiations with News International continue. The basic management structure is said to have been agreed, but no names are yet being whispered around; except perhaps that of Alan Hart, the BBC's Controller of International Relations, who chairs the consortium. As ex-head of Sport and Channel Controller, he would be a strong candidate for one of the top posts.

The number of EBU members supporting the venture is larger than the eight originally announced. The Italians, the French, and the Scandinavians are known to be interested, and so too are the Spaniards and Portuguese. The UK TV companies are holding a watching brief, pending decisions on rights, advertising and an assessment of the likely effect of Eurosport on national audiences. There are some notable absences from the consortium: the two German networks, ARD and ZDF, are prevented by the media law from entering into a commercial relationship of the kind envisaged. Their Deutschmarks will no doubt be missed.

The Dutch are very doubtful: NOS is on the verge of launching a third channel, which would use a lot of sports material. On the other hand, Portuguese Television is delighted: it had built its whole second channel on the ill-fated and ill-managed Europa, and the satellite sports replacement will indeed be manna from heaven.

Given a suitable transponder, News International is hopeful that the service will be up and running by the middle of this year though initially, not with the full 18 hour service planned. It hopes to match its Sky Channel peak advertising of four minutes in the hour, but there are rumours that there may be as many as seven. Talks are going on with all the cable operators now taking Sky Channel: if they all agree to take Eurosport, the service would have 11 million connected homes from the outset.

In the field already, of course, is W.H. Smith's Screensport with a claimed one million plus households (mainly in Scandinavia and the Low Countries), and an estimated two million by midsummer. This month its French partner, TV Sport, has started to feed French-commentated versions of Screensport's programmes to cable systems in Grenoble, Nice and Lyon. The intention is that there will eventually be a two-way traffic, with French sports material being provided for the anglophone audiences. On December 17 last year, Screensport lodged an official complaint about the proposed Eurosport channel with the European Economic Commission: the gist of it is that, in Screensport's view, Eurosport will infringe the treaty of Rome because it is "unfair trading" and "unfair competition".

South of the Alps, Silvio Berlusconi plans to reactivate the Italian network of Capodistria with a sports channel which will provide as much live sport as possible, interspersed with news programmes. There are no cable networks in Italy, and no plans to build any, so a terrestrial network offers an immediate opportunity to compete with Eurosport for the Italian audience in the pre-DBS period. And since RAI has reserved one of the two transponders on the first available DBS — Olympus — and promoted the use of the other by the EBU, the availability of the Capodistria system must be a real bonus for Berlusconi: in its heyday in the seventies, the system covered virtually the whole of Italy.

But the main battle for the attention of the European sports fan will be between Eurosport and Screensport/TV Sport. Many believe that there is really only room for one channel in terms of audience and advertising, and the dice seem loaded in favour of the newcomer. As the main providers of sports relays and the holders of rights to virtually all the top events for the next few years, the EBU consortium has a huge advantage. Screensport argues that the introduction of another competitive channel will simply have the effect in the longer term, of pushing up the cost of rights, and that the further dilution of available advertising revenue will delay the prospect of financial success for any satellite-to-cable channel. It is no secret that national restrictions on Pan-European advertising are still a major hurdle in the race to profitability.

The EBU argues that any network is free to compete with it for the rights to sports events, and points to the fact that last year the US Open Tennis Championships was bought by SAT 1 in Germany. However, to be a major player in the game of rights, networks need to be able to show the Sports Federations that they have sizeable audiences, as well as large bank balances. Apart from the exposure of the events, organisers have to satisfy companies which place advertising around the venues to be picked up by the cameras that their messages are reaching large numbers of viewers. At present and for the foreseeable future, the EBU's combined purchasing power and available audience is a hard nut for a competitor to crack.

A number of EBU members are worried about the possible effect of Eurosport on the audiences for their existing networks. Although members have full control over what events they wish to offer to Eurovision, and may be able to block relay on Eurosport, the whole idea of competing with themselves is a real concern. The pragmatic Scandinavians, however, have decided that it is better to have a degree of control over the channel than to leave it to others. Even that is not necessarily an answer for NOS: 90 percent of television homes in the Netherlands are on cable. Not only would another popular channel fragment the audience even further:- it would be competing for a share of the advertising which NOS depends on for 30 percent of its revenue.

Beyond cable, which has a finite growth potential, the Eurosport consortium must be looking to DBS to widen its audience and this question of self-inflicted competition could become an issue throughout Europe. The difficulty could be overcome by ensuring that events are carried live on national channels, the Eurosport relay is always deferred. The trouble with that solution is that it would not help Eurosport to attract audiences: the 'liveness' of sport must surely be a major selling point. Indeed, Eurosport could well benefit by scheduling an alternative against an event on national channels.

g chance

For the sports fan, a dedicated channel sounds like a dream come true — although to avoid family arguments, a second (or third) receiver in the house may be an essential purchase! Eurosport intends to provide as much live material as possible, using the off-peak hours and gaps between events for recordings and compilations of historic matches or games. Where national networks can, because of their other committments, now only provide partial coverage of a long-running event, such as a tennis championship, a horse trial, or even a motor race, Eurosport will be able to show the whole of it. At the moment, the members of Eurovision transmit between 15 and 20 percent of all the sports events for which they have the rights. Since these rights also cover cable, the further relay on Eurosport will cost no more — at least, not until contracts come to be renegotiated.

For the sports fan, a dedicated channel sounds like a dream come true.

When then is likely to be the benefit to EBU members? Those that join the consortium may presumably expect a share of any profits that Eurosport might make, although the present state of satellite services can hardly have suggested a rapid or even a large return on investment. The main lines of the deal with News International are visible: EBU members supply the programmes, News International does the marketing, and other costs are shared. For those members not in the consortium, but who nevertheless are willing to supply programmes, there may be some arrangement to reinburse some of the costs of covering the events and supplying the relays. This is the basis on which the German networks are likely to participate.

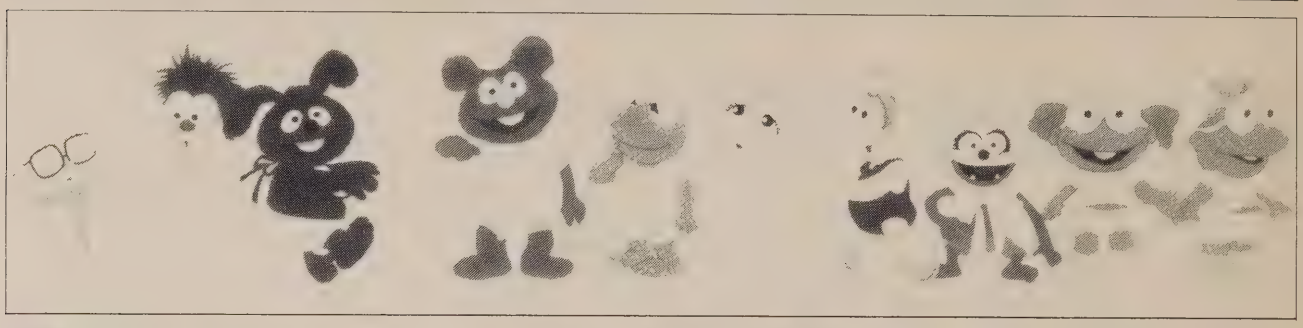
To Rupert Murdoch, the EBU's approach must come as a fresh and welcome breeze at a time when the sales of Sky Channel seemed in the doldrums, and the EBU consortium negotiators may be finding it difficult to persuade their News International colleagues that Eurosport is a marketable product in its own right and not part of a package. The decision to approach Murdoch is the culmination of several years of self-questioning within the EBU: should the "newcomers", ie, the cable and satellite operators and the Berlusconis of Europe whose remit had little or nothing to do with public service, be admitted to the Club or not? The discussions and the documents seemed endless. Finally, rising Prometheus-like from its paper chains, the Union has now clearly signalled the direction it wants to take: no membership, but deals.

It was always difficult to envisage how an international and therefore cumbersome body of organisations which are given money to make programmes, could find any common ground with leaner and faster-moving companies whose sole purpose is to make money by transmitting programmes. The attractions of membership for the latter was, of course, access to the excellent news exchanges and the wide range of sports events. Realising that if they didn't do *something*, there would come a day when other networks would have both financial clout and large audiences to deliver to sports promoters, the more competitive members of the EBU have persuaded the Union that it must protect its interests by occupying the ground. This, rather than any commercial consideration, must lie at the heart of the initiative.

How then will its competitors fare? Leaving aside the question of the Treaty of Rome, can there now be any form of deal between Eurosport and Screensport? At the EBU Headquarters in Geneva, they talk of "glasnost":- can such openness extend to agreeing a system of priority use of sports material, a series of "windows" which open on a time scale? And would Screensport be willing to play second fiddle to Eurosport? There is some feeling among the French that the Union should be willing to co-operate in some such manner, and there are precedents: in the past RAI has been releasing sports events to its Italian competitors for later transmission.

With national transmission safeguarded on members' own networks, and with their cable interests protected through Eurosport, further secondary use of sports events by Screensport and others, duly acknowledged, would cause them no pain, would bring in some cash, and would be to the benefit of the audience by providing another opportunity to view a favourite sport. In an age of proliferating channels, the concept of public service takes on a new meaning. ■

Nobel Wilson was formerly the BBC's Controller of International Relations, and a Vice-Chairman of the EBU Television Programme Committee. He now works as an independent consultant and producer.



Toying with TV tie-ins

Associated merchandise has become an integral part of some areas of television. Paul Hofheinz examines its history and how it is done.

IT STARTED with an idea. In 1981, executives at Mattel toy company conceived a new line of toys to be built around characters known as "Master of the Universe." There was something for everyone: Macho He-man, a brash young man who summoned supernatural powers with a magic sword; the evil Skeletor, who battled with He-man for control of the plantet Eternia; She-ra, He-man's sister, the Princess of Power and at least 120 characters to inhabit Eternia.

But Mattel was thinking beyond just toys. It contacted Filmation-an LA-based animation company and proposed a series of 65 animated cartoons based on their characters. Mattel would make a line of toys to sell, and Filmation would produce a television series around them. Each would provide perfect marketting for the other. Children who watched the programme would buy the toys, and children who bought the toys would watch the programme. Now seven years later, Mattel and Filmation are still raking in the proceeds from the *Masters of the Universe* project.

Influence content

In the last two years, merchandising sold around characters from children's television programmes has boomed. Once a small industry meant to expand the margins of already successful television production companies, the merchandising business has grown into an industry of its own able to shape the types of programme on television. In the UK alone, there are more than 50 companies who trade in licences for well-known characters like My Little Pony, Mr. Men, Garfield, Smurf, the Care Bears and a host of others. In the old days, television and film production companies — like Henson and Walt Disney — would license characters to toy companies, but the new breed of licensers have become more clever. Several companies have sprung up around the world which create packaged lines of toys and television programmes meant to complement and promote each other in different markets.

Mattel and Filmation's *Masters of the Universe,* has proven immensely successful, and far more long-lived than anyone had imagined. Says Peter Woodhead, of All Rights Reserved which controls the UK licensing for *Masters of the Universe:* "Anything that lasts five years in this business is very special. The licensing for *Masters* alone has sprung off on its own and become a force in itself."

After the success of the initial series, Filmation went back and produced another 130 episodes, and an additional 65 episodes spinoff surrounding the exploits of She-ra. Mattel has sold more He-man dolls, toothbrushes and other toys than anyone can count. Through licensing, hundreds of others have got in on the act: book, cloths, bed linen, footwear, candy, chocolate, jigsaw puzzles, stationery. According to Alice Donenfeld, Filmation's VP of international sales, in the first two years, *Masters* merchandising amassed US$400 million worldwide in wholesale alone.

France's 4-D has also become a leader in this field. Combining a television production company with a vast marketting operation, 4-D has put several combined programme merchandising projects on the market in France. 4-D President Claude Berthier projects on the market in France. 4-D President Claude Berthier says the company conceives merchandisable characters before it develops a programme around them, although the company solicits advice about character lines from television producers. "We ask the programme directors what they want."

In the five years of 4-D's existence, Berthier has found that a successful television programme is essential for a successful merchandising campaign. "The programme sells the merchandising," he says. " If the character isn't popular, the merchandising doesn't sell very well either." 4-D's most popular programme is *Galaxy Ranger,* which airs on Antenne 2 and has an array of toys based on its characters. This fall, 4-D will introduce a new character known as Saber Rider, a young boy who will do battle with demonic robots. There is a difference: children will be able to buy interactive toy laser guns that will let them vaporize the robots alongside Saber Rider, at home.

Publicity

BRB International of Spain has also made inroads into combined merchandising/programming packages. After the successful *David the Gnome* series in 1985, BRB is back with a whole line of similar characters in a series called *The Wisdom of the Gnome.* Conceived in Spain, *David the Gnome* is still on the air in English, Dutch, Arabic, French, Italian and soon in Serbo-Croatian.

Monserrat Grau of BRB says that the television programmes are the principal money maker in the project, but the merchandise would not sell nearly so well without the accompanying television programme. "Ninety percent of the publicity is the television series," she says. "In the past, we've found that

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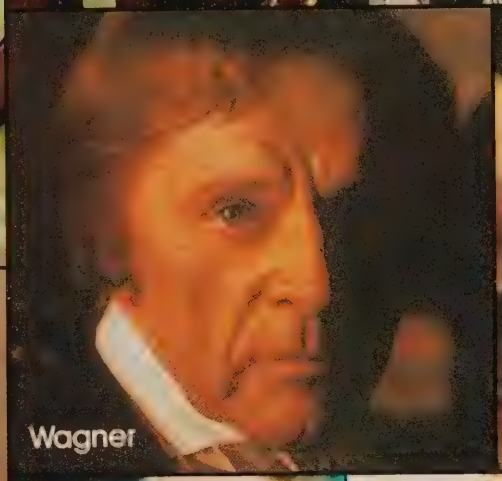

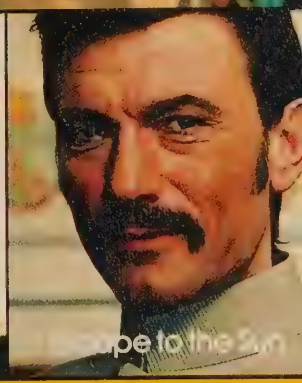

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Toying with TV tie-ins

►continued from p38

when the television series stops, the merchandising doesn't work any more." *The Wisdom of the Gnome,* which airs on Sundays has the highest prime time audience in Spain. At the same time, the company markets a bewildering array of products around the Gnome characters: bed linens, dishes, sweatshirts, jogging clothes, toys dolls, school bags, stationery, chewing gum, candy, *foie gras*, children's umbrellas, puzzles, books, records, cushions, balls, pencil holders and post cards.

FOR an industry that annually grosses more than £100 million world wide, the merchandising industry has no prototype. Every company involved does its business differently. Some companies, like the Jim Henson Organisation which merchandizes the Muppets, began as television production companies but branched out into merchandizing after creating successful television programmes. Other companies — like the UK's immensely successful Copyright Promotions — deal only in licences.

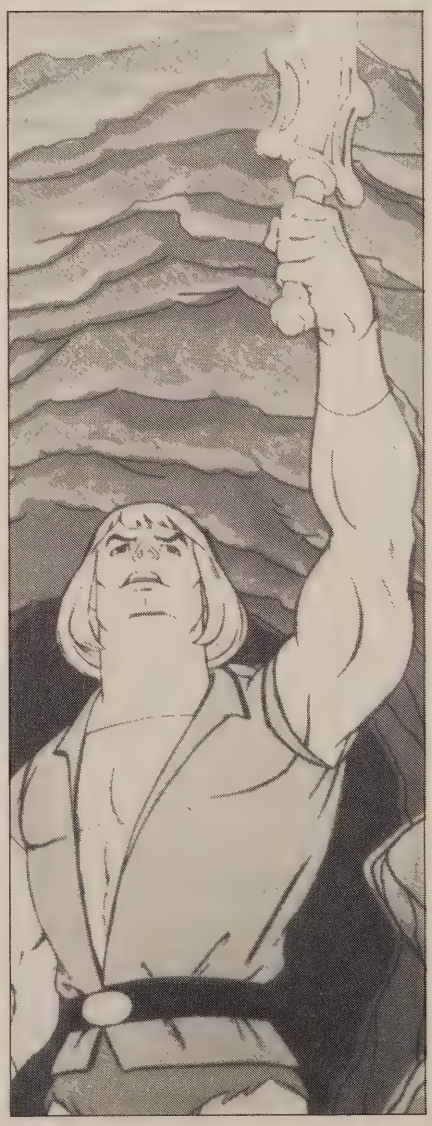
Executives at Copyright Promotions work to acquire and promote licences for characters. Usually, the company will grant the license to use a character in return for a 10 percent royalty fee, but no two deals are alike. "Sometimes, we take on the copyrights, then approach the toy companies," says Barbara de Waard, International Licensing Director. "Other times, the toy companies approach us about getting the licences. It's a two way street."

De Waard says the company has noticed that there is more than one way to conduct a successful merchandising campaign. "The basis of any succcessful licensing programme is exposure," she says. "That can mean books, films, television or advertising." Founded in 1974 to market Mr. Men, a character conceived by writer Roger Hargreaves, Copyright Promotions has become one of the leading pan-European licensing companies. It licenses an array of products, including a range of Pink Panther boxer shorts; Mr. Men yogurt and spaghetti shapes and Roland Rat eye glasses.

The reason for this diversity is that no two markets are alike. A successful idea in one country might be a total failure in another market. France's Creativité and Dévelopment, also known as the C and D group, which has offices in Paris, Los Angeles and Tokyo, finds that popular characters don't transfer easily from one culture to another. Says the group's Thierry Brandt, "In France, *Ulysses 31* was a critical success but it didn't work in the United States. *The Littles* worked well in the US and Spain, but didn't do so well in France. There is no formula."

Part of the Muppets' extraordinary success has been the Henson organisation's ability to adapt the products and the television programme to different cultures. *Muppet Babies,* for example, is known is Spain as *Pecadillos*. Kermit's Spanish incarnation answers to the name Gustavo.

Merchanisers can also be very clever about coming up with new ways to package old ideas. If you can't 'get whacko Jacko, for example, why not get the next best thing? France's 4-D has an entire line of clothes and books about Michael Jackson pets. The BBC, which operates a special division to license characters used in BBC programmes, has granted a licence to British Home Stores to market a line of boxer shorts with the BBC's weather logo.



The one that started it all off: Filmation's 'Masters of the Universe.'

While the new combined merchandising/programme packages have been largely successful, not everyone is pleased by their success. Television programmes which accompany merchandise often tread a thin line between advertising and art. In the UK, the Independent Broadcasting Authority (IBA) strictly enforces UK laws which divide television advertising from programming. Two years ago, the IBA set down special guidelines for merchandising/programming packages and children's television. Among several restrictions, it ruled that there could be no advertisements for a product on the same day as the children's programme in which the characters appeared. Just before Christmas in 1983. *Masters of the Universe* was temporarily withdrawn from ITV when merchandising described the show as a "30 minute commercial" in a toy trade journal. Under pressure from the IBA, ITV withdrew the programme to avoid accusations that it was violating clause 8(6) of the 1981 Parliament Broadcasting Act, which forbids television programmes from being influenced by publicity considerations.

Care needed

There are however ways to get around these restrictions. *Masters of the Universe* was put back on the air after the 1983 controversy died down. "It is a thin line, but you have to be careful not to cross it," according to one industry executives. "You can't call these things advertisments, even if that's what they are. You have to be very careful how you refer to the programme in your own advertising."

Like it or not, television merchandising is a fact of life. And, if used effectively and selectively, it can help bring additional revenue that can be used for other projects. "The money that comes from merchandising is part of what makes the whole operation work," says Jim Henson, creator of *The Muppets*, who now spends most of his time on full-length feature films. "It'd be nice if that were not the case, but we are part of the real world. The productions we do are expensive and the people we work with are expensive. Merchandising probably keeps the whole thing going." ■

Ramsey enters TV network scene

A strategic station buying policy has brought a new media baron into the turbulent Australian television arena. Katherine Tulich reports on the company looking to make it big in the regions.

THERE is a new major player in the TV media stakes in Australia. It's the Paul Ramsey Group which has recently made a major purchase of regional television stations.

The Paul Ramsay Group, under the listed company name of Ramcorp acquired four television licences last year. In September it purchased two licences in Northern NSW — NEN 9 in Tamworth and ECN 8 in Taree from Television New England for A$50 million (US$38.46 million), and in October it purchased two licences in Southern NSW — CBN 8 in Orange and CWN in Dubbo from County Television Services for A$55 million US$39.5 million).

With two other licences already owned by Ramsay's private company (RVN 2 Albuy and AVM 4 Wagga) it has put what has now been called the Prime Network in a strategic position to cover the major population centres of Australia in the Eastern States of NSW and Victoria.

Expansion has only become possible since the government lifted the two station legislation policy which meant that ownership of more than two stations was not permissable, whether it was two small country stations or two metropolitan stations.

The government has now introduced the equalisation of television services across the country. This will mean that all areas will have available three commercial services as well as the national broadcasting network of the ABC. Audiences in country areas will have the same choice as those in the metropolitan areas.

To make the services possible legislation was changed from a two station policy to a population reach. At the moment an operator can obtain any number of licences as long as its coverage doesn't exceed a population reach of 60 percent, although this could be lifted to a ceiling of 75 percent.

The new legislation put pressure on the regional stations who were either forced to expand or sell out to larger operators.

"It was a matter of either get big or get out," said Allan Hoy, managing director for Paul Ramsay Communications, the media arm of the group. "We decided to get big and went about an acquisition programme pretty extensively and pretty quickly."

Because each regional market could not support three serices, in population areas that may only service 60 to 70,000 people, the government decided to enlarge the serviced areas and bring three TV operators into the one market creating an audience size of roughly one million.

Ideal position

After aggregation occurs, the Prime Network will increase its audience reach from 5.25 percent of the population to 21.52 percent, making it the fourth largest network in Australia, and certainly the largest regional.

"We were in an ideal position geographically to take advantage of the situation — covering all of New South Wales and Victoria," said Hoy. "It took us from being the seventh largest operator to the fourth."

They expect to have southern NSW running by 1989, and northern NSW and Victoria by 1990. It will require an expansion to 150 installations across the two states at a cost of A$20 million (US$14.38 million).

For the regional stations to provide the services they require it has become

continued on p42►

Australian Commercial Television

TOP TEN TV OWNERS

As of 23 November 1987

PRE-AGGREGATION RANK	OWNER	%REACH
1	Northern Star-Westfield	88.77%
2	Bond Media	58.58%
3	Skase/Quintex Group	53.46%
4	Holmes à Court/Bell Group	13.48%
5	Haynes/Darling Downs TV	11.13%
6	Lamb Family	7.13%
7	Ramcorp Limited (if Riverina acquired)	5.25%
8	Parry/Fulcrum	4.15%
9	Associated Broadcasting	3.98%
10	Rouse TAS-TV	3.63%

POST-AGGREGATION RANK	OWNER	%REACH
1	Northern Star-Westfield	72.25%
2	Bond Media	84.82%
3	Skase/Quintex Group	51.49%
4	Ramcorp Limited (If Riverina acquired)	21.52%
5	Haynes/Darling Downs TV	15.32%
6	Holmes à Court/Bell Group	13.48%
7	Parry/Fulcrum	9.58%
8	Lamb Family	7.13%
9	Wollongong TV	6.84%
10	Tricom/Southern Cross Associated Broadcasting	0.16%

Ramsey enters TV scene

►continued from p41

inevitable that they will align themselves with one of the three major networks Seven, Ten and Nine. Negotiations are in the process now. Faced with the prospect of soft advertising revenues and competition for local advertising, affiliations with the strongest networks in terms of programming will be crucial to the success of regional stations.

"We intend to take 75 — 80 percent of programming from the networks," said Hoy. "The remainder will come from independent sources and from local production."

Strong in regions

He said that they intend to enhance the accent on localism. "There's been a cry around the regionals that we will now see the dominance of the networks and the demise of regional television in Australia," he said. "I don't see that as the case at all. It's a sum of two parts. The networks are looking at us to be as strong as we can in the local region."

It seems likely that Ramcorp will affiliate with the Seven Network, controlled by Chris Skase's Qintex Ltd since the Ten Network, through Northern Star Holdings, the dominant company in the network had significant regional interests before it became a major network player, and the Nine Network, owned by Bond Media Ltd, is believed to be negotiating with regional stations in the two major centres closest to Sydney — WIN 4 in Wollogong and NBN 3 in Newcastle.

Ramcorp has also purchased a 4.9 percent stake in Telecasters North Queensland at a cost of which operates Channel Seven in Townsville and Channel Nine in Cairns. This is regarded as a strategic position for a future expansion by Ramcorp into the Queensland market. Also on TNQ's share roster is Qintext with a 13 percent stake and Bond Media Ltd with a 19.9 percent, although cross media ownership rules may force Bond Media to sell down to 15 percent.

Apart from its purchase of regional stations the Paul Ramsay Group's media arm (its other interests being health care, property and financial markets) is expanding into other areas in the international arena. It already holds interests in 16 radio stations across the UK including a major share in the London commercial operation Capital Radio.

It has recently announced a joint venture with the US video production house DL Taffner to develop and produce television product in Australia for the Australian market as well as some projects for the international marketplace. The company will be called Taffner/Ramsay Productions. It will be based in Sydney with Lorraine Collins, until recently a Taffner vice president for development in Los Angeles, as managing director. Taffner/Ramsay will produce all forms of television, including sitcoms, dramas, variety shows, tele-movies, mini series and through Taffner's new Los Angles division, game shows.

Hoy said that they have 13 projects in development and expect to have some projects running by July. "We are keen to expand our international interests and hope this venture will give us a great opportunity for future international co-productions.

He is confident that the Ramsay group will have every opportunity to grow in the future.

"We are only reaching 22 percent of the market at the moment, and we can expand to 60 percent," he said. "We still have a long way to go. Our intention is to maintain our position and become the fourth largest network." ■

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Triumph for TF1

Paul Michaud looks at the success story of 1987 – and how Maxwell plans to expand his empire further

ONE of France's bestselling books these days is *Meurtre à TF1,* a whodunnit by Jean Duchateau situated in France's first channel. A year ago, the action would have most likely taken place at one of TF1's rivals; at that time, TF1 was in the process of denationalisation, its audience in steady decline, and its future rather bleak.

All of that has changed tremendously since, with TF1 becoming an unqualified success. Certainly with its advertisers, who have been so eager to purchase airtime that TF1 has had its hand slapped a number of times by the regulating body CNCL for going beyond its limit of 12 minutes worth of commercials per hour. Undoubtedly, and most importantly, with its audience, which has progressed, in only one year, from 37.2 to 47.5 percent, an increase of 28 percent. With such a score, TF1's market share equals that of all its rivals put together. On a typical day, it is watched by 26 million viewers aged 15 and over – a whopping 60 percent of the French population – which allows it to outdistance its nearest rival, Antenne 2, by more than five million viewers.

TF1's overwhelming results seem also to have had their effect on such ex-stars as Patrick Sebastien and Patrick Sabatier, who had last spring taken the road to La Cinq, having been convinced by Silvio Berlusconi that by the year's end his channel would outscore TF1. With the spectacular failure of *Farandole* and *Bon Anniversaire,* both men were summarily fired by La Cinq, only to be welcomed back to TF1 with open arms. Sabatier has already apparently won back his old audience at TF1, with his new show *Les Uns et Les Autres* that during its inaugural presentation reached more than a 22 percent share.

Although the return of its old stars, and the arrival of new ones, should make TF1 France's superstation for years to come, the network owes its present success to a young woman, Dominique Cantien, who is almost singlehandedly responsible for turning around TF1's fortunes – and doing so with very limited means. Probably her greatest accomplishment so far has been to create, from scratch, such successful shows as *Sacrée Soirée* and *Lahaye d'Honneur,* both of which consistently attract a 30 percent share.

Said Cantien: "I arrived at TF1 when it had been completely stripped of anything of value, with the mission of reaching the largest possible audience, but doing so with the least possible risk."

TF1's second most important shareholder with 12 percent stock, Robert Maxwell, has not lost time in making use of TF1 to extend his empire.

With TF1's privatisation in the spring of 1987, Maxwell named his son Ian director of international affairs at TF1. Given, however, Ian Maxwell's own responsibilities at French news service Agence Centrale de Presse, Robert Maxwell has very discretley replaced him with Patrick Cox, formerly the number two man at Sky Channel. Although Cox is nominally charged with the development of TF1's activities (programme sales and coproductions notably) on a European scale, *TV World* has learned that he is also using the position to sell TF1's knowhow to francophone Africa, and therefore establish Maxwell's presence in a part of the world in which the press magnate has never hidden his interest.

Maxwell also owns 34 percent of the stock of Compagnie Internationale pour la Production Audiovisuelle et al Communication (CIPAC), a company just set up by TF1's former director-general Hervé Bourges, who controls 51 percent of its stock through Media Connection International (MCI), which in turn holds 10 percent of the shares of Canal Plus Afrique – which Bourges is to head – which will attempt to sell Canal Plus's expertise to French-speaking Africa.

Maxwell is very keen on collaborating with Michel Aurillac, France's minister of cooperation, who as of April will have access to a channel, on the Intelsat satellite, destined for Francophone Africa. Maxwell should therefore have a good shot at the channel, for he is seeking to rent it through Patrick Cox at TF1, and also through Hervé Bourges via CIPAC and Canal Plus Afrique; the French government, through state holding company SOFIRAD may prove itself to be a rival however, either directly, or through TVS, the existing French satellite channel. ■

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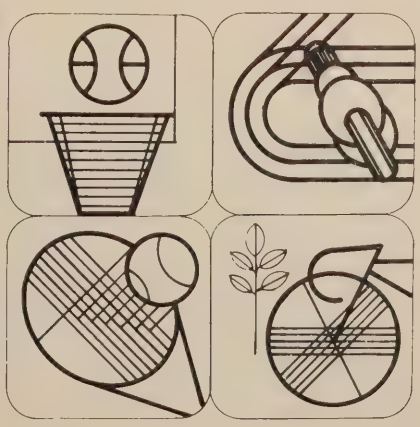
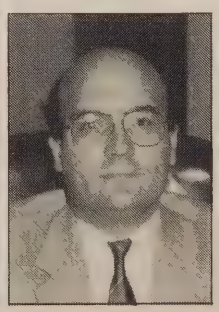


SUM OF SUCCESS

After one of the most impressive turnabouts in recent TV history, Canal Plus is looking to add to its achievements. Jack Giverny reports.

(Below left) Pierre Lescure, general director and (below right): Bonell, director of cinema.



CANAL Plus, having conquered almost all of Gaul, is turning its sights toward all of Europe – and the world, the US in particular. It has some of the means to achieve grandiose aims: an annual cash flow of more than FFr1 billion (US$174 million), a treasury chest on the same level and an annual turnover of more than FFr4 billion making it the second economic power in global pay-television, after HBO.

In exploring foreign connections, the French private over-the-air network thinks it has a credible calling card.

"As a partner, it's known we sign quickly, pay regularly and pay well," said Marc Tessier, a former Canal Plus general director, now head of the subsidiary Canal Plus Satellite and responsible for wide-ranging diversification projects. "We are the globe-trotters of European pay-television."

Today Spain, Switzerland, maybe Belgium and the rest of Europe (though Tessier admits Britain would be a tough nut to crack), tomorrow Africa and the challenging US territory.

"We are ready to go into the US," Tessier said. "Mentally, we are ready, and that's important.

"We have two reasons for investing in the US market," he said. "One is to consolidate our relations with the big American companies," meaning the all-important suppliers of feature films (for instance, the American majors behind United International Pictures, which alone has provided Canal Plus with 80 titles).

The other goal is a reflection of Canal Plus's general diversification policy.

"In the US, we want to invest in television and film activities, that is, in the sectors we know well – television, especially pay-television, and films, Tessier said. "We're ready if proposed something good and studying possibilities on our own."

Aside from seeking partnership in European broadcasters, Canal Plus is trying to foster European-scale productions for features and small-screen product. "We think every European pay-television group will want half of its films to be European," Tessier said. "And European production is now in crisis, declining in quantity and quality of films."

The company's interests in Europe and the US are intertwined. "We're convinced a European company must be European and American," Tessier said. "You cannot be just European when you know the number of hours in American programmes on European television.

"But to suggest what way we could go in the US would be premature, since it depends on our studies, and there could also be opportunities offered to us, and luck and other predictable things. We are not yet in the decision-making process."

Some years back Tessier's comments would be remarkable for a Frenchman, whose country was renowned for economic protectionist policies and especially in a television sector composed only of three state-run channels. But nowadays, broad evolution is evident on many fronts.

There are currently six French terrestrial channels, four of them private. In development is the direct broadcasting satellite, state-guided European cultural programmer La Sept, a production-seeder with something approaching Channel Four's influence in the UK.

France has long been a leader in European feature production and theatrical admissions. But last year it ceded the number one ranking in box office ticket sales to American titles, with Gallic items coming in second for the first time. At the recent Monte Carlo festival and market, France was viewed as the current chief buyer of US programmes, ahead of Canada.

In this turbulent era, Canal Plus gives the impression of surging steadily forward. It has built up a subscription list of 2.3 million in a little over three years of existence. It boasts that more than 90 percent of the sub contracts are for a year, with an exceptional renewal rate of 92 percent (compared to a dropout level of up to 40 percent for some equivalent US operations). The monthly fee is FFr150 (about $26).

It has been rumoured that Canal Plus had in mind limiting subs to a maximum of, say, 2.9 million, to maintain the image of a select club. Tessier acknowledges the company is weighing the possibility of a cutoff, but will not suggest the maximum figure. Factors behind the concept are the prospect that managing the sub list will become less profitable when the elite aspect of Canal Plus fades and the "churn" rate rises. Problems could also be posed in soaring costs for broadcast rights.

Canal Plus' success has been built on a programme mix of mainly feature films and sport. Its motto is that it is the "different" broadcaster, with fare distinct from the generalist programming of the five other television channels. Among its charter advantages is the ability to diffuse features a year after their local theatrical debut while the other channels must wait three years (two years if the channel is a coproducer).

Data File . . . Canal Plus . . . Data File

Buying Department
Director: Françoise Raymond

In 1987 C+ bought:
642 hours of programming
200 films, of which less than 10% were French. Films are bought singly, not in packages.

Prices paid
TV movies: FFr 220,000 (US$38,260)
Series FFr70,000 (US$12,173) for 26 minutes including dubbing FFr 130,000 (US$22,608) for 52 minutes including dubbing.

Films: ranges from FFr 100,000 (US$17,391) to FFr 3-4 million (US$521,739—US$695,652). Average price is FFr800,000 (US$139,130).

In sports, the channel is different in not only offering coveted football and boxing matches but also offbeat items like bullfighting and American football and basketball. Another American pickup is the *CBS News with Dan Rather* recently renewed on its barter deal with CBS Broadcasting International.

Not all programming is scrambled. For instance, there is a clear signal during news flashes, an advertising-supported two-hour noontime talk show and a two-hour early-evening mix of music clips and talk show.

Another stimulant to its popularity is the periodic broadcast of hardcore porn films, using a scrambled signal and late on weekend nights. The other channels are limited to softcore teasers.

Emboldened by its success, Canal Plus last November braved the turmoil on world stock markets by floating 1.5 million shares (8.5 percent of its stock) on the second market of the Paris Bourse. The offer was oversubscribed by a multiple of ten and some $70 million raised for its treasury.

Having nearly attained peak potential in France with its current broadcasting set-up, the chanel is proposing a second channel for the French, Canal Plus Famille, with children's programming during the day and an evening schedule for all of the family. An early version of the project has long been a candidate for a transponder on the French DBS satellite TDF-1, slated to go up late 1988 or early 1989. Tessier disclosed at the Monte Carlo market that Canal Plus is also seeking over-the-air frequencies and cable openings for Famille while maintaining the bid for the DBS transponder.

Canal Plus has also launched a production outfit, Ellipse, which is developing a new *Zorro* series, in partnership with New World International of the US. Talk shows and other programmes are produced for other French channels. Another project announced in February is to develop Canal Plus broadcasting in former French colonies in Africa. Heading Canal Plus Afrique is Hervé Bourges, former president of then-state channel TF-1 and former director of a journalism school in the Cameroon, among other West African ties. Additional Canal Plus investments have been made in French FM radio, videotex systems and specialized print publications.

Havas, the giant advertising agency, created the chanel and still is the largest shareholder at about 24 percent. Next largest investor is Compagnie Générale des Eaux, a water utility active in cable networks, with nearly 21 percent. Lone foreign shareholder is the UK's Granada at 3 percent.

Four people are most active in the diversifications programme: Pierre Lescure, the Canal Plus general director, René Bonnell, the chief film buyer (both at the main building), Michel Thoulouze, a former news director at state television network Antenne 2, and Tessier.

Tessier and Thoulouze make scouting trips to the US among others. In late February, Tessier was also travelling to a board meeting in Madrid of the new satellite-delivered Spanish Canal 10, in which Canal Plus holds 10 percent. The same week, André Rousselet, the Canal president, was to go to Brussels to push efforts in competition with a Robert Maxwell thrust, to get into Belgian cable systems.

In early April, the deficit-ridden Swiss pay-television operation Téléciné is to start direct pickup of Canal Plus programming for broadcast in the French-language area of Switzerland. Tessier notes the deal is for a sale of programme, not an investment in Téléciné. The number of hours involved has not yet been determined.

The Téléciné pact has implications for other Canal Plus foreign projects, particularly in another French-language area, Belgium. How many hours the channel can offer Téléciné depends on authorizations from programme rights-holders. Speaking mainly of American reactions to Swiss pickup, Tessier said the response of rights-holders has been "very variable, some open to it, some negative. The reaction depends on company policies and the people involved and contracts already signed. Some people want to wait and see how it works out."

Tessier said Canal Plus does not have any one formula for ties elsewhere in Europe. Factors include terrestrial frequencies available, the development stage of cable and satellite projects, or a mix of these aspects.

"But we are convinced that there is a market in all countries for pay-television, based on films and sport," he said. "It is a very promising television slot. There is no reason why it cannot be developed rapidly in each European territory. "We have the technical knowledge, the savoir-faire, about how it works, and especially about the errors to avoid. We put at the disposition of new partners personnel who have three years' experience in pay-television."

For Tessier, technical areas of Canal Plus strength include the scrambling devices, operation of telephone contact with subscribers (200 people on the Paris switchboards), computer programming of sub lists and their management, programme production and designing a programme schedule.

"A schedule cannot be just a faucet for films," he said. "he said. "It has to be a true mix with many films."

Representatives of Spain's Canal 10 travelled to Paris to study Canal Plus operations. In turn, the French operation hopes to learn from the Canal 10 system of installing roof antennas and wiring apartments in urban high-rise buildings.

Tessier defined his company's goal in a foreign investments as "a significant role corresponding to what we bring to the operations... leading foreign partner in the group... perhaps 25 percent-30 percent of the capital." He said Canal Plus would have preferred more than 10 percent in Canal 10, but was not offered more. "We hesitated, but decided in favour of it because we were interested in the experiment," he said.

He viewed Italy and Germany as major markets that would need "a year of preparation" before Canal Plus could enter them. He saw Italy as a prospect for development in terrestrial frequencies. In Germany, any involvement would have to be in cable. He did not believe German experiments with pay-television were a true test, feeling good programming had not been offered.

Systems mixing terrestrial frequencies and cable were possible in Scandinavia. The Canal 10 system "might be transferable to other countries, notably Greece and Turkey," Tessier said. ■

'Charmes' producer has heavy slate set for 1988

LES Films du Sabre is probably best known to the French TV public for the bi-weekly erotic series *Charmes*. Broadcast on M6, it is, says its producer, and Films du Sabre head Quentin Raspail, M6's most-watched show, with a nine percent market share.

However the company is in fact a communications group presently in full diversification. As a producer of programming for television, Les Films du Sabre works with just about every French network; even supplying Paris-Premiere, the French capital's cable system, with a weekly variety show, *Hit Première* that is considered a new approach to the genre.

Raspail says he currently has some 150 hours of self-produced material on the French airwaves – or destined to be broadcast in the near future – among which he especially points to *Coplan,* a series of feature-length action and espionnage films that he has done for Antenne 2, and *Le Roi de Patagonie,* a four-hour miniseries budgeted at FFr30 million (US$5.5 million), coproduced with Beta-Taurus and Gianfranco Piccioli, and to be shown on La Sept and FR3, not to mention a six-part docudrama on the world's major espionnage organisations to be seen soon on FR3.

As for *Charmes,* its success has been such that M6 has ordered another year's worth of episodes that it plans to show henceforth on a weekly basis. Much of Les Films du Sabre's production activity will take place in the future, Raspail is proud to point out, through the company London Paris Express created jointly (each partner owns 50 percent) with Red Rooster, with whom Films du Sabre has collaborated for several years.

Turnover

Among Raspail's most ambitious projects at present are *Al Wathig,* a coproduction with La Sept and Channel Four about an African Robin Hood much in the news when he was murdered in the Sudan in 1984, and *Le Jeu du Roi,* which he is coproducing with FR3 and BBC Wales. As a result of all this activity, Films du Sabre had a phenomenal turnover of US$15 million in 1987, and expects US$25 million in 1988.

Initial period good

INITIAL Groupe, Jean Cazès' company that specialises in animation, had a very eventful 1987 and expects to have an even more active 1988.

According to Anne-Marie Marsaguet, an assistant to Cazès, much of what will happen in the coming years for Initial Groupe is the consequence of its becoming, last year, the major shareholder in France-Animation, which led to its acquisition of the company's studio in Montreuil, a suburb of Paris.

Marsaguet says that another important milestone in the company's history was Initial Groupe's creation, with the Caisse des Dépots et des Consignations, of a joint subsidiary, Investissements Droits AV, that is in the process of acquiring audiovisual rights to feature-length films, both in France and abroad, which in turn it will distribute to TV networks around the world.

New company for ex-Revcom man

THE man who founded and built Revcom into one of the world's most active international production outfits has left the company to start up again.

Michel Noll began Revcom four years ago, since when it has experienced phenomenal growth, signing a major nine-project coproduction deal with ABC Australia. "It got too big," he told *TV World* at Monte Carlo, acknowledging that it was partly his fault. When he was faced with signing a big deal with a US major, he sold out his share of the company. "I didn't want to go that way; I wanted to become more European."

Owns 35 percent

So he started up Quartier Latin, which have bureaus in London, Sydney, Toronto, Paris and Munich, with the HQ in Cannes, and a holding company based in Luxembourg. With a group of investors behind him, he is retaining 35 percent of the company, which intends to produce series, films and mini-series.

The first projects include an Antony Minghella-scripted 8-hour mini-series based on Sybil Bedford's The Favourite of the Gods, which will being shooting in Tuscany, the UK and the South of France in 1989 on a budget of £1 million (US$1.78 million) and announced at Monte Carlo the formation of the European Children's Film Corporation, in association with the Grundy Organisation.

Fantasy

This venture will produce fantasy and action-adventure children's series for family audiences, and negotiations are currently underway with potential financial partners in France, Germany and the UK, with interest being expressed in Scandinavia and Benelux. The initial production slate includes six series over the next five years, with a total budget in excess of US$ 24 million. Production on the first *Pirate Island* is due to start at the beginning of autumn.

Downtime uptime

FR3, which has been having its difficulties of late with audience ratings, has had some spectacular success with the part of the broadcast day not usually watched by the French.

Advantageous rates

Very often, it's turned out that those hours – entrusted to Espace 3, an FR3 subsidiary – that are among the most heavily watched on the channel. According to Danielle d'Arnaudy, Espace 3's commercial director, the audience for Espace 3's Saturday afternoon programming can reach as many as 2.5 million viewers. Espace 3's secret is that it takes broadcast time otherwise unused and makes it available – at advantageous rates – to companies, local governments and associations, who want to get across directly to the French public their own self-produced messages.

This costs several times less than the going commercial rates on FR3 and the other French networks. At present, Espace 3's most expensive time slot is on Saturday afternoons, when a 15-minute opening goes for FFr90,000 (US$15,000). For that, adhering to certain guidelines (that there be no promotion of a product, or of a slogan, but rather, of the company itself), the company is allowed to create its own programme, and has the choice whether it wants it broadcast to the French public at large, or – encoded – to its own employees who receive it on specially-equipped sets.

Re-runs

With the concept, Espace 3 has, says d'Arnaudy, *created* a public that regularly watches the spots, just as it would watch old reruns of *Starsky and Hutch.*

Running Central station

Cheryl Markosky talks to the only ITV MD to come from outside the industry

IT'S AN interesting exercise talking to Central Independent Television's Managing Director Leslie Hill. Such conversation does not only throw up the man's reaction to his new job one year on, but allows an outsider a chance to see how a major ITV television company is gearing up for the 1990's.

Hill is the odd boy out. Entering a world as idiosyncratic as the British private education system, he is the only one of sixteen MD's who comes from outside the television industry. Hailing from accountancy, publishing, the record business and industrial services, Hill at 51 is fast becoming the Business Monitor of the ITV Old Boys' Network.

It's been a good year for Hill and Central. The company increased its net share of advertising revenue by 0.86 per cent – no mean feat in this competitive sector; was well ahead of the pack clinching deals with the independent sector; and won the Queen's Award for Export Achievement for programme sales.

The latter occurred during Central's best year to date in its international division. Sales of Central programmes are on the up, with *Intimate Contact* selling to over 60 countries, *Inspector Morse* to 30, *Spitting Image* to 31, *Yesterday's Dreams* to 27 and *Escape from Sohibor* to 52. Hill is also pleased with the performance of music specials like Aretha Franklin, Tina Turner and The Pointer Sisters and successes from the children's department, including *Seal Morning*.

Although financially conscious at a precarious political time, Hill backs Central's excellent documentary strand and commends programmes like Jon Pilger's Australian series and Sandy Gall's programmes about Afghanistan. Another Central commission, *Living on the Edge*, looks likely to win several prestigious broadcasting awards.

Hill's only regret about 1987 was the sale of Central's film-making subsidiary, Zenith Productions, to Carlton.

"The problem with Zenith," Hill explains, "was that it was meant to service other ITV companies and wouldn't do that ultimately because it was owned by us. We felt obliged to dispose of Zenith, but all three parties involved in the sale – Carlton, Central and Zenith – are pleased how it went." He adds that the sale of Zenith did bring in a reasonable profit for Central and he

continued on p48►

Running Central station

►continued from p47

has just announced plans to start up another film company.

The new MD believes even though Central is a big company, it is favourable to push accountability further down-the-line. He is especially enthusiastic about building up the distribution side and letting out the company's facilities in London, Birmingham and Nottingham.

"Our catalogue is being rebuilt," says Hill, "and we will also be handling other peoples' products. We would be selective in what we choose."

Central already distributes Ulster Television's programmes and its excellent reputation with the independents means the company could be well-placed to distribute some independent programming. Central's New York office opened last November, allowing the company to find out more about American operations.

"Part of our strategy is to expand programme distribution in any way we can," says Hill, "and in the best way possible. We believe in thorough research and getting the facts straight, before making any major decisions."

The new distribution plans extend to the video sector, where *Auf Wiedersehen Pet* and the Alexander Korda films are doing particularly well. Central has a sell-through deal with Pickwick, which seems favourable to both parties.

Hill feels the ITV system and therefore much of British broadcasting is going to undergo radical change very soon. "We have to protect our great strengths and can preserve the regional system but I believe the companies will reduce in number. We must make whatever evolves out of the changes work and we must accept that we are locked into a rather artificial fifteen company network at present."

After taking the initiative and trying to establish a link with Granada and Yorkshire Television for late-night broadcasting, Central and Granada look set to go ahead with their own joint service this month. Hill says it is too expensive for all the small companies to run their own services and this is one way the companies can afford a high-quality night-time schedule.

He also feels that in Europe, drastic change is inevitable.

"You can't control the European situation. We can all work together for the good of European broadcasting, but ultimately there will have to be a trade-off between programme standards and legislation.

Not in the mould of grey-suited accountants, Hill is making an effort to learn about programme-making and divides his week up as evenly as possible between Central's various broadcasting centres in London, Birmingham and Nottingham.

"I spent six hours one day in Nottingham just walking about and talking to people," he says. "Most people are delighted to see you in the flesh and I have learned a lot."

Hill is learning fast that the television business isn't a "normal business" and contrasts starkly with his other fields of endeavour.

"It is a bit competitive at the edges," Hill explains, "but basically television has an advertising monopoly, while other businesses have to fight for custom. However, I think this is all going to change with the new Broadcasting Bill and the growth of satellite."

To off-set such changes, Hill is trying to reduce Central's dependence on UK advertising revenue and develop other areas. His first objective is to ensure the company keeps making quality programmes and builds up its catalogue. He wants to build on Central's strengths: facilities, broadcasting, programming and programme distribution and steer away from investing in outside projects.

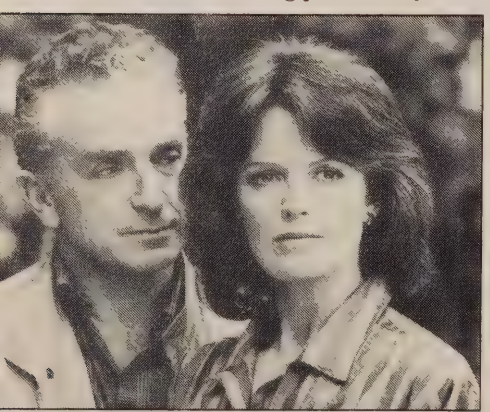
"I have worked for one medium and our major British companies," he says, "and I have learned that being so successful in some things doesn't mean you should take that money and spend it elsewhere when you don't know what you're doing."

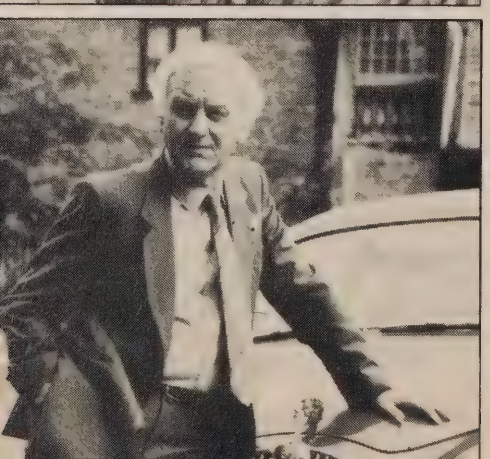
One outside purchase which did make sense for Central was the animation company Filmfair. As it concerns itself with childrens' programming, Hill believes such related diversification makes sense.

He is very concerned with public relations and he says ITV definitely needs better public relations to get its case over. "Audiences are down and in my view, it is not true that programmes promote themselves. Programme-makers shouldn't be pushing their own programmes either. We should be doing it – and doing it well."

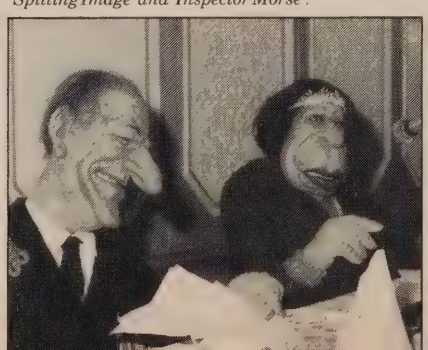
On the political front, Hill hopes the UK government isn't about to over-react with its upcoming Broadcasting Bill. He says, "It is not the best time, with cable and satellite coming, to make massive cuts in the business. I hope we don't go down the same tracks that some other countries have.

"At such a time, I do want to make all at Central – and outside the company for that matter – understand what we are and what we are trying to do. It all comes down to using the various means of communication available to us. People do need to know what is going on in the television industry." ■





Range of Central's programmes: (Clockwise from top left): 'Yesterday's Dreams'; 'Royal Champion'; 'Spitting Image' and 'Inspector Morse'.



UNITED KINGDOM: TV

Week ending February 7, 1988

Rank	Programme	Channel	Rating (millions)
1	Eastenders (Thurs/Sun)	BBC1	23.55
2	Eastenders (Tues/Sun)	BBC	23.50
3	Coronation Street (Mon)	ITV	17.05
4	Coronation Street (Weds)	ITV	16.60
5	A Question of Sport meets Spitting Image	BBC1	16.40
5	Comic Relief	BBC1	16.40
7	Dad's Army	BBC1	16.35
8	Jasper Carrott meets Black Adder	BBC1	15.95
9	Neighbours (Tues 13.30/17.36)	BBC1	15.60
10	Man with the Golden Gun(Mon/Weds)	ITV	15.35
11	Lift Off!	BBC1	15.25
12	Neighbours* (Thurs 13.30/17.36)	BBC1	15.10
13	That's Life	BBC1	15.00
14	Wish you were here	ITV	14.10
15	After Henry	ITV	13.85

Source: Barb by AGB

UNITED KINGDOM HOME VIDEO

Week ending February 6, 1988

	Title	Supplier
1	Crocodile Dundee	CBS/Fox
2	Golden Child	CIC
3	Lethal Weapon	Warner
4	The Voyage Home	CIC
5	Short Circuit	CBS/Fox
6	Top Gun	CIC
7	Heartbreak Ridge	Warner
8	The Name of the Rose	CBS/FOX
9	Platoon	RCA/Columbia
10	The Fourth Protocol	Rank
11	The Morning After	Guild
12	Peggy Sue Got Married	CBS/Fox
13	Extreme Prejudice	Guild
14	The Colour of Money	Rank
15	Police Academy 4	Warner
16	Out of Africa	CIC
17	Mosquito Coast	CBS/FOX
18	The Colour Purple	Warner
19	Labryrinth	CBS/Fox
20	Pinocchio	Rank

Source: Video at Home

FRANCE: TV

Week ending January 31, 1988

Rank	Programme	Channel	Rating (per cent)
1	Rive droite, rive gauche (film)	TF1	30
1	La roue de la fortune	TF1	28
2	Sacrée Soirée	TF1	28
2	La roue de la fortune	TF1	28
2	La roue de la fortune	TF1	27
5	L'Heure de verité	A2	22
6	Le Tonbib (film)	A2	20
7	Les Dossiers de L'Ecran	A2	20
7	Des Chiffres et des Lettres	A2	20
7	L'Homme qui tombe à pic	A2	20
7	Tarzan trouve un fils (film)	FR3	19
11	Les predateurs (film)	FR3	16
12	Benny Hill	FR3	16
14	La Classe	FR3	13
14	La Classe	FR3	13

Source: Mediametrie

HONG KONG: TV

Week ending February 2, 1988

	Programme	Channel	Viewers (Thousands)
1	City Japes	TVBJ	2,475
2	The rise of a Kung Fu master	TVBJ	2,416
3	City Japes	TVBJ	2,373
4	The rise of a Kung Fu master	TVBJ	2,343
5	City Japes	TVBJ	2,333
6	Pok Oi special '88	TVBJ	2,332
7	Withered in the wind	TVBJ	2,310
8	Withered in the wind	TVBJ	2,305
9	Withered in the wind	TVBJ	2,300
10	The rise of a Kung Fu master	TVBJ	2,286

Source: AGB McNair HK

GERMANY: TV

Week ending February 7, 1988

Rank	Programme	Channel	Rating (per cent)
1	Tatort	ARD	51
2	Die Schwarzwaldklinik	ZDF	50
3	Donnerlippchen	ARD	42
4	Tagesschaui	ARD	42
4	Derrick	ZDF	42
6	Superlachparade	ARD	41
7	Tagesschau	ARD	40
7	Der Grosse Preis	ZDF	40
9	Ein Naheliegender Mord	ZDF	37
10	Die Wicherts von Nebenan	ZDF	35

Source: GFK Fernsehforschung

Canada: TV

Week ending January 4, 1988

Rank	Programme	Channel	Rating (thousands)
1	Cosby Show	CTV	4,266
2	Disney Sunday Movie	CBC	3,930
3	Different World	CTV	3,288
4	Cheers	CTV	2,989
5	Night Court	CTV	2,838
6	Dallas	CBC	2,657
7	Lance et Compte 2	Radio Canada	2,621
8	MacGyver	CTV	2,309
9	Hockey Night in Canada	CBC	2,198
10	CBC National News	CBC	2,060
11	Newhart	CBC	2,036
12	Dames de Coeur	Radio Canada	1,750
14	Dallas	Radio Canada	1,489
15	L'Heritage	Radio Canada	1,392

Source: Nielsen Media Research

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INTERNATIONAL EVENTS

February 25-29	*Houston, NATPE*
February	*London, Cable and Satellite '88*
March 8-10	*Manchester – Broadcasting from the Outside. (Tel: 061-275 3290)*
March 14-18	*Prague, 11th Czechoslovak TV Children's TV Programmes Screening*
March 24-30	*Baghdad, Iraq. Baghdad International TV Festival*
April 5-10	*Frankfurt, Music and the Silent Film. (Tel: 069 13 40337)*
April 8-10	*Edinburgh, International Conference on 'Television and the Small Country' (Tel: Edinburgh 558 3275)*
April 15-19	*Zaragoza, Munditele (Tel: 313211)*
April 28-May 3	*Cannes, MIP-TV. (Tel: 33-14505 1403)*
May 11-18	*Switzerland, Golden Rose of Montreux Festival of Light Entertainment. (Tlx: 453222)*
May 29-June 3	*Oslo, Norway, Nordic Screening. (Tel: 47-2-45-90 50) ext 8706; Tlx: 71794)*
June 1-9	*Munich – 13th Prix Jeunesse International.*
June 5-11	*Alberta, BANFF Television Festival. (Tel: 762 3060; Tlx: 03-822804; Fax: 403 762 6444)*
June 9-16	*Prague, 25th Czechoslovak 25th International TV Festival – 'Golden Prague'.*
September 6-9	*Sydney, 4th Pacific International Media Market (PIMM).*
September 23-30	*LKas Vegas, Nevada. Cinetex Convention for Film, TV and Video.*
October 5-11	*Bristol, Wildscreen International. (Festival Director: 272 292656)*
October 17-23	*Plovdiv, Bulgaria. 16 Edition of The Golden Chest International TV Festival.*
November 7-13	*London Screenings. (Tel: London 228 7459)*
November 14-18	*Blagoevgrad, Bulgaria. The Golden Antenna. The First International Festival of Entertainment and Show television programmes.*

While every effort is made to ensure accuracy, TV World cannot be held responsible for errors in this information.

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Big deal on barter

► continued from p22

American split i.e. 50/50 cash barter. ECM is looking eventually to pure barter deals where the multi-branded advertiser almost acts as an Executive Producer, putting up finance in return for rights, without becoming creatively involved: "The continental broadcasters are never going to be making programmes for the world. They make programmes firstly for their market and then try to sell them round the world. There's not enough money, but if they work in harness with an advertiser, there is scope, the advertiser can be sure that programme has international capabilities."

ECM's main task is acting as consultant and researcher in all media markets. Wilson feels that the TV seasons of 88/89 and 89/90 will see the real beginnings of the barter trends. And he adds "I don't think its going to be all programming ... it's maybe going to be three or four big advertisers and maybe one big company like Beta Taurus (example only)."

As to the current problems raised on the barter front by people such as Vinay, Wilson feels Europeans need to understand the concept in greater depth. "Sponsorship and barter are quite different — sponsorship associates a name, barter does not." He also believes that few broadcasters have actually come up against *bona fide* propositions and that negotiations are timely and complex. A view shared by Mascarenhas at LBS: "A lot of barter negotiation has to be kept close to the chest ... there is a market in general but complex negotiations are involved, with a variation on barter themes."

Sports sponsorship

The success of European barter would seem to depend ultimately on the programming involved. CBI' success with the *Dan Rather News* is facilitated by its EBU membership and Ranier Siek says that CBI is actively looking into sports programming for barter or sponsorship. "Sports programming is the easiest programme to interrupt. There is nearly always a guaranteed mass audience and the right demographics seem to apply."

LBS, in conjunction with ABC, is all set to barter the *Academy Awards '88* to TF1 in France and its impending success is probably due to LBS' past track record in the US and the advertising experience of people like Mascarenhas. CBI is also geared up to the advertising strategy – it has its own time sales department based at different stations and while admitting that European advertising regulations can be difficult, Siek says that both Canal Plus and CBI are doing "very nicely" from the *Dan Rather News* with CBI selling airtime to US advertisers and Canal Plus working with Europeans.

Even if the crossing looks rough at times, it would appear that the barter boat, loaded up with relevant programming and European advertising know-how is prepared to sail the Atlantic. ■

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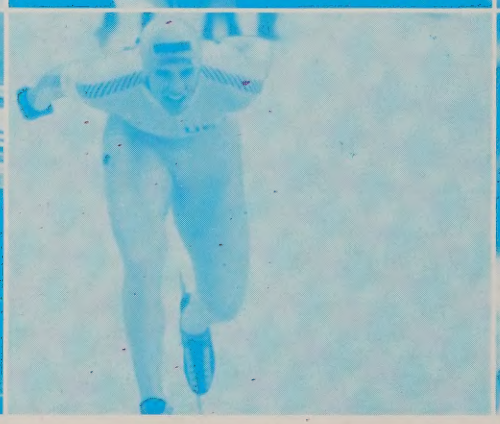

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